

**NEWS: OLYMPUS E-P2
MICRO FOUR THIRDS**



**GEOFFREY CRAWLEY
RESOLUTION EXPLAINED**

www.amateurphotographer.co.uk

Saturday 14 November 2009

amateur

Photographer

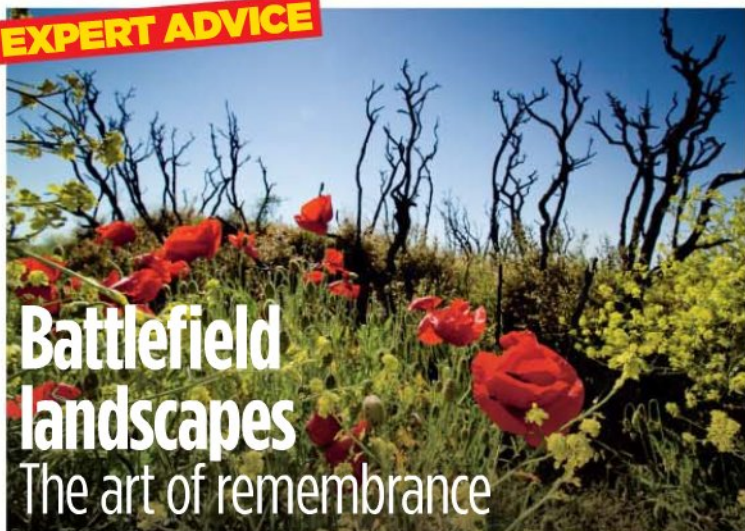
Canon G11

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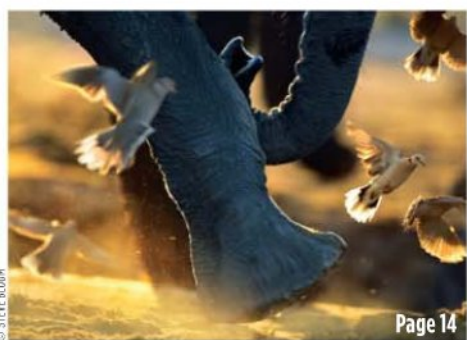
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Send us your pictures

To have your pictures published in Gallery, send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/apgallery for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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Against the tide



If you are one for consuming dictionaries, you will know that the 'official' definition of the word 'resolve' is 'to

decide firmly'. Under 'resolution' we get meanings that include the phrase 'great determination'. Although the technical language we use in photography doesn't marry immediately with these definitions, it's not difficult to see how it relates. Imagine a lens using great determination to collect all the details of the scene it is pointing at, while the camera's sensor attempts to decide firmly where one line starts and the other finishes.

A firm decision has a nice finality about it, while determination suggests inner strength and a degree of power – they are long-lasting, dependable and forceful words that echo not only the desired durability of a picture, but also how a picture can preserve a moment in history that cannot then be denied.

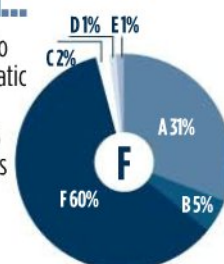
You might think it would be easier to resolve the facts of a moment in history with more witnesses, but with the PowerShot G11 Canon suggests it is better to have accounts from a few good men than the aggregated report of the rabble. It's undemocratic and against the tide, but it might be right. Universal suffrage rarely brings firm and long-lasting resolution.

Our question of the week

In AP 31 October we asked...
What would you like most about a Wi-Fi DSLR?

You answered...

A Wireless file transfer to hard drive 31% B Automatic firmware upgrades 5% C Email from camera 2% D Application downloads 1% E Other 1% F I really wouldn't want Wi-Fi on my camera 60%



This week we ask...

Would the lower pixel count of the Canon PowerShot G11 put you off buying it?

A Yes B No C Don't know

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News | Analysis | Comment | PhotoDiary 14/11/09

News

It is technically possible to push equivalent ISO sensitivity beyond 102,400

Says Canon R&D chief, page 6



Olympus upgrades Pen E-P1 | E-P2 sports 'tiltable' electronic viewfinder

Olympus unveils E-P2 Micro Four Thirds camera

CONTINUING a retro-style theme, Olympus has unveiled its second Micro Four Thirds digital camera, the Pen E-P2, a model that enables the attachment of an electronic viewfinder.

The revamped version of the 12.3-million-pixel E-P1 is due to land on high streets in January, costing around £850. The kit will include an electronic viewfinder and a 14-42mm zoom.

Olympus claims that new functions take 'usability and functionality even further'.

The viewfinder – attached via the dedicated accessory port on the back of the camera – boasts 100% field of view and is tiltable by up to 90°, according to Olympus.

Housed in a 'classic black' body, the E-P2

includes a port that will allow the attachment of an external microphone.

It will also accept different types of microphone via an adapter that is due to be announced soon, says the company.

The firm also confirmed the upcoming release of two new Micro Four Thirds lenses, due out in the first half of 2010.

They are the M.Zuiko Digital ED 9-18mm f/4-5.6 and M.Zuiko Digital ED 14-150mm f/4-5.6. The lenses deliver the 35mm viewing angle equivalents of 18-36mm and 28-300mm optics respectively.

Additional features include two new Art Filters in the shape of Diorama, which



The Olympus E-P2 is due to go on sale in January

is designed to allow users to 'create the illusion of a model world', and Cross Process, a function designed to deliver an effect similar to that achieved when cross-processing film in a darkroom.

Improvements over the four-month-old E-P1 also include AF tracking, which is designed to automatically track moving subjects, continually optimising exposure and focusing.

Also new is a 'colour-boosting' i-Enhance mode,

aimed at bolstering specified colours within the frame.

A spokesman said: 'By invoking this function, the camera automatically enhances colours. In this way, the saved results resemble the way we recollect memories more closely.'

Like its E-P1 sibling, the E-P2 includes 30 frames per second HD resolution movie recording (1,280x720 pixels).

Various other kits will be available, details of which are yet to be announced.



Digital kills UK camera store

THE digital photography revolution and global credit crunch have been blamed for the closure of second-hand camera dealer MXV Photographic (Sussex) Ltd.

The firm, which has been based in Uckfield since 1990, is being wound up under a creditors' voluntary liquidation, following a shareholders' resolution last month.

Joint liquidator Ian Yerrill, from Gerald Edelman Business Recovery, confirmed to AP: 'The company had traded in the business of buying and selling used, high-quality, traditional photographic equipment.'

'The director and the company considered its demise to be primarily due to the movement in emphasis

in the industry to digital equipment, which resulted in a long-term decline in turnover, aggravated by the effects of the global credit crunch.'

Rumours about the firm's closure have been rife for weeks. Photography enthusiasts using AP's online forum said that the firm's website had failed to work any longer, and phone calls and emails remained unanswered.

One AP reader warned: 'I

cannot imagine that MXV will be the last... One problem I foresee is that shops like MXV often have/had specialist items, like focusing screens and dedicated accessories. Ultimately, such items could become really hard to find.'

Another reader added: 'I always thought they had some interesting stock and had intended visiting them to have a poke around in the used and darkroom kit.'

SNAP SHOT

Canon glitch

As we went to press, Canon Europe was poised to release a firmware update after identifying a fault that affects some of its EOS 7D digital SLRs. Canon says that images captured under certain conditions may show traces of the 'immediately preceding frame'. The effect is not noticeable on images taken at optimal exposure, it added.

Free photo booklets

The Guardian is publishing a nine-day series of free booklets on '100 Years of the Great Press Photographs,' starting on Saturday 7 November. Martin Parr was among the photographers asked to choose their favourite shots. The images featured include frontline war photos alongside social documentary, fashion photography and portraiture. The first booklet, which comes with the newspaper, covers the period 1910-1929.

Bailey on Leibovitz

Legend David Bailey has blamed Annie Leibovitz's financial troubles on her being 'seduced' by the monied world she was photographing. Describing Leibovitz as a 'great magazine photographer', Bailey told *The Times*: 'At *Vanity Fair* everyone gets the same page rate. I might take an hour to do a picture, but she'd spend a week flying to the South Pole. She'd get the expenses, but not be paid any more.'

PhotoDiary

A week of photographic opportunity

WEDNESDAY

11 NOVEMBER

DON'T MISS Discovering the Canadian Arctic – a talk by photographer Martin Hartley at the Royal Geographical Society, London SW7 2AR. Event runs 7–9pm. Tickets cost £15 for non-RGS members. Tel: 0207 591 3001. **EXHIBITION** Sound Kapital: Beijing's Music Underground by Matthew Niederhauser, until 15 November at Proud Camden, London NW1 8AH. Tel: 0207 482 3867.

THURSDAY

12 NOVEMBER

EXHIBITION The Photo Space, a landscape show by North East photographers, until 27 November at The Gallery Guisborough, North Yorkshire TS14 6PP. Tel: 07746 654 726. **DON'T MISS** Rut Walks [to see deer] (8.30am–10.30am) at Dunham Massey, Cheshire WA14 4SJ (price £8). Tel: 0161 941 1025. Visit www.nationaltrust.org.uk.



FRIDAY

13 NOVEMBER

EXHIBITION Re-enactors, until 4 December at HotShoe Gallery, London EC1N 8SW. Tel: 0207 421 6009. Visit www.hotshoegallery.com. **DON'T MISS** Introduction to Garden Photography (9.15am–4pm) at Hickcote Manor Garden, Gloucestershire GL55 6LR. Tel: 01386 438 333. Visit www.nationaltrust.org.uk.

SATURDAY

14 NOVEMBER

DON'T MISS Lord Mayor's Show, starts at 11am at Mansion House in London after an RAF flypast. Ends with fireworks on The Thames between Blackfriars and Waterloo Bridges at 5pm. Visit www.lordmayorsshow.org. **EXHIBITION** Polaroid: Exp.09.10.09: photographers mark the final 'use-by' date on the last batch of Polaroid film, until 28 November at Atlas Gallery, London W1U 7NF. Tel: 0207 224 4192. Visit www.atlasgallery.com.

SUNDAY

15 NOVEMBER

EXHIBITION A Season in Hell by Robert Mapplethorpe, until 21 November at Alison Jacques Gallery, London W1T 3NJ. Tel: 0207 631 4720. **EXHIBITION** The Who: In the Beginning, until 15 November at Proud Central, London WC2N 6BP. Tel: 0207 839 4942. Visit www.proud.co.uk.

MONDAY

16 NOVEMBER

EXHIBITION Graffiti: photos by Jamie Kraft, until 20 December at Carhartt Store, 59–61 Oldham Street, Manchester M1 1JR. Tel: 0161 831 9488. **EXHIBITION** Contact Sheets – A Closer Look, until 19 November at AoP Gallery, London EC2A 4QS. Tel: 0207 739 6669. Visit www.the-aop.org.



TUESDAY

17 NOVEMBER

EXHIBITION Growing Up Black by Dennis Morris, until 23 January 2010 at Hackney Museum, Technology and Learning Centre, London E8 1GQ. Tel: 0208 356 3000. Visit www.hackney.gov.uk/black-history-month. **EXHIBITION** Myths and Fairytales by photographers Rupert Jessop, Hester Jones and Francesca Tilio, until 22 November at Viewfinder Photography Gallery, London SE10 8RS. Tel: 0208 858 8351. Visit www.viewfinder.org.uk.

News

Photographers want higher ISO, says Ohara



ISO can go higher than '102,400', says Canon

It is technically possible to push equivalent ISO sensitivity beyond '102,400' in a future DSLR, say Canon Japan's research and development chiefs.

An ISO of 102,400 is currently the highest available on a digital SLR camera – a feature built into the recently announced Canon EOS-1D Mark IV and Nikon D3s professional models.

Shooting with such a high sensitivity already enables photographers to shoot in near darkness.

Asked whether Canon may go higher than '102,400',

Tsunemasa Ohara, senior general manager at Canon Inc's Photo Products Group, said: 'Technically, we can.'

But Ohara, who oversaw the development of the EOS-1D Mark IV, cautioned that Canon would need to ensure noise-reduction systems delivered images at least on a par with those delivered by this camera.

Commenting on areas Canon sees for future improvement, he added: 'Professionals say that they want higher sensitivity and more accurate AF and AE systems.'

Ohara (pictured) said that technology on board the EOS-1D Mark IV will filter down to enthusiast-level cameras, but he declined to be drawn further on this or reveal details of future product development.

Unlike the Nikon D3s, the EOS-1D Mark IV does not feature the ability to grab a JPEG still image from movie files, in-camera, for fast transfer to newspaper picture desks, for example.

Instead, Ohara said Canon wanted to focus on ensuring that the movie function provided the highest image quality.

Yet, he added, Canon would investigate this frame-grab capability if many photographers request it.

He also outlined Canon's plans to embark on a massive 'education' programme to enable photographers to get the most out of the EOS-1D Mark IV.

This project will include educating photographers on the '17' AF custom functions on the EOS-1D Mark IV.

Canon also made clear the enormous potential it sees in the use of the EOS-1D Mark IV in capturing movies and said it has received requests to support training courses. It currently sees the 'consumer' segment as the largest market for video.

Ohara was speaking in an interview with AP at the Canon Pro Photo Solutions show in central London.

Win a unique AP Leica M9

To celebrate AP's 125th anniversary, we are giving you the chance to own a bespoke '125th Amateur Photographer'-engraved Leica M9 camera, along with a Leica 35mm f/2 Summicron-M Asph lens, worth £6,765.

To enter the Amateur Photographer/Leica prize draw, simply collect six differently numbered tokens and fill in one of the forms published in AP 10 October (includes token 1), 24 October (includes tokens 2 and 3) or download it online at www.amateurphotographer.co.uk

(includes token 1). Token 6 is published here, while token 7 will appear in 21 November and token 8 in 28 November. Send your completed coupon and six tokens in an envelope to: Amateur Photographer/Leica Competition, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU. The closing date for receipt of completed forms is Friday 4 December 2009.

Full details of the competition and a set of rules appeared in AP 10 October.



PICTURE: FOR ILLUSTRATION PURPOSES ONLY

SNAP SHOT

Capture One 5 Pro

Capture One 5 Pro imaging software is designed for users of digital SLRs, as well as high-end medium-format cameras. It contains a raw file converter and aims to make it easier for photographers to process their images. Features also include a Focus tool and Focus Mask for 'quick selection of images with correct focus'. It costs €299. A UK price has not been confirmed. For full details of compatible cameras visit www.phaseone.com.

Apple app in UK

Canon UK has confirmed the UK release of its wireless photo printing application for users of the Apple iPhone and iPod Touch media player. The free-to-download application will allow wireless photo printing of images stored on an iPhone or iPod Touch to the following Canon printers: Pixma MP990, MP640 and MP560. It will be available from 'early November'.

Nikon offers

Dedicated Nikon dealer Grays of Westminster is running a series of cashback offers on various lenses bought with D300s, D90 and D700 digital SLRs. For example, there is £300 off a 10-24mm f/3.5-4.5G DX lens on purchases of the D300s. For details contact Grays of Westminster on 0207 828 4925.

Murder probe

A Nikon Coolpix L10 digital compact camera may provide vital clues in a murder investigation, say police. Detectives are searching for the Nikon camera after it went missing from the home of Paul Munt, whose body was found in a house fire in Sydney, Australia, on Friday 13 March. Munt, 48, had been stabbed in the chest. Police hope that images contained in the Nikon camera may provide new leads in the investigation. The serial number of the missing camera is 72112376. For details visit www.police.nsw.gov.au.

Do you have a story?
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Darkroom backlash over Ilford claim



Comments by Ilford Photo that the days of the home-based darkroom are finished sparked fury

B RITAIN'S darkroom suppliers have vented their anger at comments by Ilford Photo that suggested the days of the traditional home-based darkroom are over.

Earlier this month, Ilford Photo's sales director Steven Brierley (pictured, above right) told AP that the use of traditional home-based darkrooms among photographic enthusiasts 'has gone'.

In an interview, he added that interest from photographic colleges is 'very robust' – boosted by an interest in people enrolling for photography evening classes [see *News*, AP 24 October].

However, Brierley's

comments provoked an angry reaction from darkroom equipment suppliers, prompting him to issue a follow-up statement to clarify his remarks (see below).

Three UK-based providers wrote to AP, insisting that the home-based darkroom is alive and kicking.

Darkrooms 'increased'

Clare Harvey-May, manager of Hertfordshire-based retailer RK Photographic, said: 'With more and more people taking advantage of very cheap enlargers, and darkroom equipment now available in abundance on the second-hand market, many students – young and mature – are looking to set up home darkrooms, or to at least develop black & white negatives and then scan them digitally.'

Harvey-May said there has been a revival in specialist papers. 'We want your readers to know that, as specialist photographic retailers dealing in digital and

darkroom products, we will not desert them. In fact, it is just the opposite.'

Rodney Bates, sales director for Firstcall Photographic in Somerset, told us: 'While education is important to the darkroom market, our experience shows that 40% of darkroom sales relate to private darkroom enthusiast sales. It is our experience that shows this sector has actually increased in the past 12 months.'

Bates, who imports LPL and Jobo products, said that new darkrooms are still being built in 'healthy numbers' – some people having been inspired after taking an evening class.

Martin Reed, managing director of London-based Silverprint, said: 'While it is true that professional, traditional usage has fallen away, the missing percentage has been more than compensated for by the increases in the other two areas [educational and amateur].

'And this year we have

experienced modest growth, something of an achievement in a recession year.'

'Upswell in enthusiasm'

Reed said that, in the past year or two, there has been a 'great upswell in enthusiasm' in areas like pinhole imagery.

'It seems a peculiarly British disease, attempting to eradicate something simply because it's regarded as unfashionable...'

He claimed: 'As a minority, photo traditionalists have been forced into becoming an 'underground culture'.

Reed continued: 'We know that a properly produced fibre-based print will last for at least 150 years – it's a very long way indeed before we can be sure that any digital print will possess similar longevity.'

Harvey-May added: 'We are very much behind the digital age, but this knowledge and service has been built on, and alongside, traditional methods. We have always felt that they go hand in hand.'



The market is 'healthy', say darkroom kit suppliers

Outcry prompts fresh Ilford statement

The fury created by Ilford Photo's initial comments in AP moved the firm to expand on its position.

In a statement, issued to AP, sales director Steven Brierley said that Ilford Photo believes that a 'large proportion' of people still choose to print at home, but are turning to Ilford Photo's 'Lab Direct' mail-order service to process their films.

He added: 'There remains a significant number of people who process film and print photographs in their home darkroom, of course, and we will continue to support this with Ilford Photo products and services. Darkroom printing is certainly very strong in colleges across the country, which will continue to ensure the future

of darkroom printing at home.'

Brierley continued: 'The uplift in demand for our processing services does not suggest to us that darkroom printing will disappear, but it does indicate that some behaviours are changing among the photography community and it is important we look at these growing trends to ensure we're providing the products and services that photographers need.'

Two years ago Ilford Photo highlighted the dangers of losing the traditional darkroom and neglecting film photography in a campaign called 'Defend the Darkroom'.

ILFORD

Pentax uncertain over Samsung tie-up

HOYA has stressed that it does not plan to shut down the Pentax camera business, according to an interview published by the news agency Bloomberg. Hiroshi Hamada, Hoya's chief operating officer, reaffirmed Hoya's aim to join forces with another company for the long-term survival of its camera business.

However, it is still unclear whether Pentax's current partnership with Samsung will form part of these long-term plans.

Speaking at Hoya's HQ in Tokyo, Hamada told

Bloomberg: 'I don't know whether we will go with Samsung or somebody else, but I can say that we'll have a deeper relationship with some electronics guys.'

He added: 'There will be consolidation in the camera business and a small player like us will be like a small boat in a rough sea. But let me be

clear: we will not shut down this business.'

In August, Hoya's chief executive Hiroshi Suzuki questioned whether Pentax was big enough to 'go it alone'.

Pentax UK declined to comment on the latest report.



SNAP SHOT

Leica rebuts S2 claim

Leica insists that its flagship S2 camera will be available in December, refuting a press report that it will not go on sale until January 2010. An article published by The Imaging Resource website suggested that the 37.5-million-pixel DSLR camera will not be ready for sale until 'mid-January 2010'. However, a Leica UK spokeswoman told us that the S2 will be ready for customers in December. The professional DSLR had originally been due to go on sale this summer.

Space photo birthday

Photographers marked 63 years since scientists first captured a photo of Earth from space by all taking photos at the same time. The Australia-based organisers of 'One Click One Pic' said people from around the world took a photo on 24 October. They captured a 'single moment in time' at 8am on 24 October (Queensland, Australia, time). In the UK that was 11pm on 23 October. Organisers say they plan to publish the resulting images in a book and on a DVD. For details visit www.heapfo.com/gallery/.

Masters of photography crowned

THE best images captured by members of the Master Photographers Association (MPA) have been revealed.

Scooping the UK Master Photographer of the year 2009 title was Kris Dickson, from Coleraine, County Londonderry, Northern Ireland. Kris also won the UK Fashion and Press Photographer of the Year award (see image below).

MPA chief executive Colin

Buck said: 'There was a great diversity of imagery and all were judged on the same criteria – artistic merit, good use of lighting, composition and print quality. All the winners were of a very high overall standard.'

The awards were presented at a ceremony held in Newcastle last month.

To see more of this year's winning images, visit www.thempa.com.



© KRIS DICKSON

ClubNews

AP's weekly round-up of club news from all over Britain

Brent Camera Club

The club is planning to stage an Open Exhibition, from 12 November-6 December, at the Stables Art Centre and Gallery, Dollis Hill Lane, London NW2 6HT. It is open Thurs, Fri, Sat and Sun 11am-5pm. The gallery can be contacted on 0208 452 8655. For club details call 0208 964 0423.

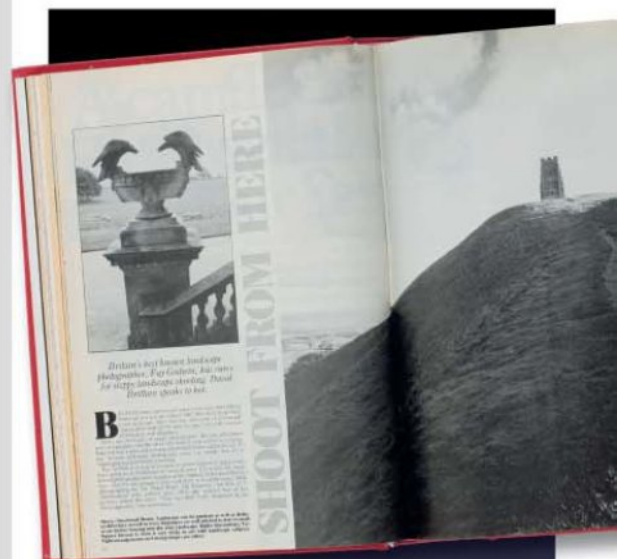
Galashiels Camera Club

The club is holding its 21st Agricultural Competition on 11 November, at Langlee Community Centre, Marigold Drive, Galashiels TD1 2LP. Doors open at 7pm and judging starts at 7.30pm. Entry costs £3 and includes a buffet supper. Tel: 01835 822 227.

Dearne Valley Camera Club

The closing date for the club's annual competition is 14 November. All societies are welcome to attend the exhibition opening on 3 December. For full details visit www.wathsalon.co.uk.

Send club news to: apevents@ipcmedia.com



Amateur Photographer

This week in...

1985

'There are two types of sloppy landscape photographer: the one who mimics postcards and the other who doesn't even bother to compose, believing that a spire and a couple of lush fields make a great picture,' wrote AP's David Brittain in 1985. Not so guilty was AP interviewee Fay Godwin, the renowned photographer whose workshops for photo enthusiasts had begun a few years before. However, in her early days, not even this accomplished landscape photographer had been immune to merely pointing her camera at 'beautiful views'. Fay admitted that she decided to 'sharpen up' her whole approach after noticing that her pictures had begun to look the same. She advised beginners to steer clear of the 'obvious viewpoint' and thoroughly explore the area. 'The camera isn't important... you can do landscape work with anything,' she said. 'I've got some stunning pictures which were taken with a plastic Diana camera.'



INTRODUCING THE LUMIX GF1. PHOTOGRAPHY. DEVELOPED.

If you've been searching for DSLR performance from a smaller, lighter camera, look no further. The latest addition to the Lumix G family boasts a DSLR size sensor, a class-leading fast autofocus system and the option of an outstanding 20mm F1.7 super-bright pancake lens (one of two standard lens kits available). This gives the GF1 all the handling, control and responsiveness of a DSLR but in a more compact form.

Add to this the built-in flash and 3" screen which sets a new standard in resolution for this category and you have a camera that effortlessly copes with the demands of a creative photographer on the move.

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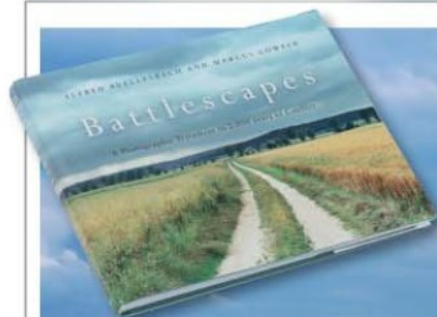


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Your guide to the latest photography books, exhibitions and websites



Book review

Battlescapes

A Photographic Testament to 2,000 years of Conflict
Photographs by Alfred Buellesbach. Text by Marcus Cowper.
Osprey Publishing, hardback, £25, 224 pages, ISBN 978-1-84603-414-5

In most landscape photography books, the battle for hearts and minds is won through leading lines and dramatic skies. In the case of *Battlescapes*, however, it's perhaps best not to think of it as a book of photography. Consider it akin to a visual historical guide. The images by Alfred Buellesbach avoid the saturation

and polish of your standard book of landscape images. Often, the skies are flat, the trees are moving and there's no reflection on the water.

But perhaps this is the point. The images in *Battlescapes* trace the violent history of warfare across Europe, beginning in Alesia, where Caesar completed his conquest of Gaul in 52BC,

Book review

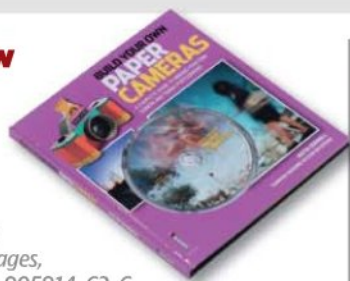
Build Your Own Paper Cameras

By Justin Quinnell
and Josh Buczynski.
Ilex, hardback, 96 pages,
£12.99, ISBN 978-1-905814-62-6

Justin Quinnell's quirky and striking pinhole images have found their way into AP several times over the years, and he has quietly built himself a reputation as being one of the UK's foremost experts on pinhole photography. For his latest book, Justin teams up with noted paper engineer (who knew there was such a thing!) Josh Buczynski to create seven easy-to-assemble templates for making your own paper pinhole camera. Simply print off the templates provided and make anything from a tiny spy model pinhole to a robot-shaped camera.

As if that weren't enough, the book provides pinhole techniques for every genre of photography, advanced exposure techniques and a guide for creating a pinhole with your DSLR. Oh, and there's a DVD included to provide a visual step-by-step of the pinhole construction process. Has a book ever offered such great value for money? Just wait until you see the reader offer below. **Jeff Meyer**

AP readers can buy 'Build Your Own Paper Cameras' at the exclusive price of £5.50 plus p&p (from £2) by entering the code **PINHOLE** at the checkout screen when purchasing from www.ilex-press.com, by phoning 01273 487440 or writing it on the mail order form. Offer closes 31 December 2009.



Website

www.shootexperience.com

If you're a photographer who prefers the company of others when taking pictures, Shoot Experience could be right up your street. The main idea is for photo enthusiasts to form teams and explore urban environments through their cameras. There are primarily two ways of doing this. The organisation runs photography 'Treasure Hunts', where participants are given clues to follow, and storyboard-based events that require photographers to take pictures relating to a particular phrase or word. The emphasis is on street photography, although the subjects covered are varied. The most recent event was 'Shoot Spitalfields', where teams explored the historic market area in London's East End. Images from this and other events are viewable on the website. Although the photo days mainly take place in London, previous events have run in Liverpool, Brighton and Bath. At the end of each event, prizes are awarded for the best images and a selection is added to the site's online stock library. The photographer retains copyright of their image and any sales profits is split between photographer and Shoot Experience. The organisation also runs weekend workshops. **Gemma Padley**

and passing through the fields at Hastings and Waterloo, all the way through the trenches of the Somme to the grassy beaches of Normandy. By avoiding visual gimmicks, we're not distracted from the point of what the authors are trying to show: that years after the ferocity of warfare, nature has attempted to heal over the wounds left by man. Yet

some scars still remain. Take away the symbolism of these places – and Marcus Cowper's text – and the book would not make such an interesting collection of images. As it stands, though, it is a fascinating study of man's effect on the natural world. For more about battlefield landscapes, see Mike Sheil's article on page 24 of this issue. Jeff Meyer



Exhibition

David Clapp

Until 1 December.

Bangwallop, 2 Island Square, Island Street, Salcombe, Devon TQ8 8DP.
Tel: 01548 843100. Web: www.bangwallop.co.uk/homepage

Before people level charges of nepotism at AP for promoting an exhibition for one of its own, let us stop you right there. The ever-busy, ever-talented David Clapp never has exhibitions, so this is a very rare chance to go see large and in person some of the images you may have seen in his monthly *Insight* column, as well as some other stunners that you haven't seen before. This small

exhibition comprises 16 of David's favourite images, and also offers you the chance to see Devon's increasingly relevant Bangwallop Gallery, which at the time of writing is showing a selection of images by Charlie Waite, and will begin an exhibition by Tim Hetherington, the 2008 World Press Photo winner (see AP 26 April 2008), starting on 15 December.

Jeff Meyer



© DAVID CLAPP



© DAVID CLAPP

Letters

Share your views and opinions with fellow AP readers every week



Letter of the Week

Collage education

I just thought I would write to say thank you for the AP 125 PhotoBox voucher. I was wondering what photographs to get printed using the voucher when I suddenly had an idea. I got a pencil and some paper, and worked out that using 6x4in photos I could make a square of 48in made from eight columns of 12 photos. This would take 96 photos, leaving 29 spare for other pictures.

I opened Lightroom 2 and started going through my photos to find one that would work in this format. I picked one of my gerbera images and split it into 96 6x4in files, uploaded them to PhotoBox and printed them using the voucher. I'm planning to mount it on a board and put the whole picture on the wall.

Fen Oswin, London N3

I hope you used the spare 29 prints to make a collage of a watering can – Damien Demolder, Editor

Full frame for ever

In his test of the new Nikon and Sigma utility zoom lenses (AP 31 October), Geoffrey Crawley seems to imply that the full-frame format could have a limited future. Of course, most cameras and lenses are still designed

around the APS-C format, but four manufacturers currently make full-frame cameras with high-resolution sensors at the dictat of picture libraries. However, as far as I know, nobody makes lenses with APS-C markings; all are still made with full-

frame indications of focal length.

The APS-C format is itself a movable feast, with most manufacturers producing their own size of sensors – leaving the perplexed photographer to work out what focal length he or she is actually using! There has been a four-year pixel war among manufacturers anxious to fit ever more pixels onto their sensors, and the majority of cameras are still sold on the basis that a bigger pixel count is best. With Sony now offering two full-frame models, how long will it be before someone starts to produce an affordable full-frame format?

Barry Archer, Wales

I really believe that full-frame is here to stay and I think Geoffrey Crawley feels the same way – Damien Demolder, Editor

Enemy of the state

Adrian Osborne's letter *Make a fuss* in AP 24 October, and the correspondence about officious police and concert stewards, prompts me to reflect on my time as a postgraduate student in Moscow in 1960/61.

During the excitement of Yuri Gagarin's triumphant parade in Red Square, I was in the crowds struggling to get near the great man. Just outside Red Square, mounted police were lashing with tree branches at the citizens trying to gain entrance. I had my state-of-the-art Canon 8mm cine camera with me and started filming them – it was exciting stuff! Then came the hand on my shoulder, and a policeman said, 'Open the camera, expose the film!' I refused point-blank. He became more and more insistent, but I managed to hold out. He finally played his master card: 'I'm going to have to take you down to the station.' Fortunately, it was an empty threat, as we couldn't move anywhere because of the dense crowds. He was stymied, and resorted to a whingeing plea: 'Why don't you take pictures of

Letter of the week

wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card (in a choice of CompactFlash, SD or Memory Stick)*



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fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

* Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address



Here come the highlights

I thought this picture would be proof of how useful your recent free gift of a reflector and white balancer (AP 26 September) was to me, as well as a passing butterfly.

RM Simmonds, London E6

our beautiful buildings instead of this anti-Soviet propaganda?' The value of making a fuss, and not giving in to jobsworths, was vindicated.

Bill Nesbitt, Belfast

My hackles rose

Like Editor Damien Demolder, I picked up on the phrase 'the wrong kind of photography' used by Ronald Walford in his letter on photography at public events (AP 17 October). My hackles immediately rose! Furthermore, the phrase was preceded by 'the paying public has to be protected...' No they don't. At least not in the sense of privacy, which is what I presume Mr Walford is thinking of.

That fact is there are very few areas where anyone can successfully argue for a right to privacy, and certainly being photographed in public isn't one of them. If, on the other hand, Mr Walford is instead thinking about covering his back against a private writ if someone's reputation is damaged by his photo being published, then he ought to take a course in risk assessment and common sense.

However, Mr Walford may be interested to learn of the Information Commissioner's Office (ICO). It recently stated in a letter to *The Times*: 'It is not appropriate to disclose images of identifiable individuals for entertainment purposes...' regarding CCTV images posted on the internet.

I'd like to know who decided that and under what remit. Does anyone have any further information?

Brian Wall, Dorset

Missing parts

After spending an hour or so trying to work out your technique for perfect fireworks pictures (*Last Resort*, AP 17 October), I thought I should make a plea about future software tips.

I should say up front that having worked out how to follow your technique, I sat back with a smug grin and a sense of pleasure at the result. However, the article omits the critical steps at the point where you say, 'All you need to do is drag each image... onto the background...' You didn't mention that in Photoshop CS4, for example, you first have to find the icon with the drop-down menu where you can select Float All In Windows. With the second image you have to find the same icon, but this time select the multi-window icon.

It could be that you expect the reader with the requisite skill to know about this, but on the other hand, the delightful little technique that you introduced to many readers might have been lost on many of them simply because you omitted these critical steps. Nonetheless, having worked out the missing clues, I am thrilled to add this technique to my repertoire. **Jeff Banks, via email**

I take your point. As you say, we sometimes have to assume a certain level of knowledge to avoid lengthy repeats with every technique and it's useful to have feedback on what that level should be – Angela Nicholson, technical editor

Back Chat

AP reader **John Duder** believes society is losing its way regarding attitudes to nude photography

THE news item (AP 17 October) about the removal of a nude picture of a ten-year-old Brooke Shields, the American actress, is deeply disturbing in a number of ways. First, the police seem to be a little beyond their brief, as they 'are keen to work with gallery management to ensure they do not... cause any offence to their visitors.' It's excellent that they want to avoid inadvertent breaches of the law (also mentioned in the sentence), but they clearly misunderstand art, as the object, sometimes, is to cause offence!

It's hard to write about the photograph itself, as I haven't seen it. However, it may well be both offensive and of genuine interest to paedophiles, in that a 'heavily made-up' ten-year old is probably quite sexualised. It's not an image I'd want to see – and certainly not one I'd want to take.

However, the forces of law and censorship are back in territory they know well. I remember a Robert Mapplethorpe book was seized a few years ago from a college because it contained a nude self-portrait of the photographer using a bullwhip. I've since seen the image in a French magazine: I don't think it depraved or

“The problem is with people who cannot make their own informed choice, such as children. One shouldn't sexualise the non-consenting”

corrupted me, and I find its confrontational statement about sexuality interesting, if a little bit 'look at me transgressing the rules!'

Certainly, among consenting adults, there should be no problems, and since the Mapplethorpe case the law has changed so you can buy videos with similar content in licensed

sex shops. And see them in art galleries.

The problem is with people who can't make their own informed choice, such as children. One shouldn't sexualise the non-consenting – even though society as a whole does this a lot. It's as worrying that Christmas talent shows at primary schools will contain eight-year old Sugababes wannabees as it is that parents won't be able to film their own children in the nativity play.

And we're all losing something in this. Some years ago, an AP landscape article showed the photographer's early teen daughter posed nude in a stream. The image perfectly captured both the innocence of childhood, and a body on the cusp between childhood and womanhood. Parents now would be unable to take such a picture without being accused of a horrible crime.

Society is getting lost: it restricts freedom in the name of – er – freedom. And while I'd never wish paedophiles success, I'd rather inhabit a world in which every adult is encouraged and expected to take care of every child than one in which policewomen are suspected of being incapable of looking after each other's children. May sanity return.

Your thoughts or views (about 500 words) should be sent to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

ON the face of it an elephant foot may not be an obvious subject, but with the right light and lens you'll be surprised at the compositions you can create. I took this image in Savuti, Botswana. I was there during the dry season and the animals would fight for space at the waterhole. Every morning the elephants came down to drink at the pool. Huge flocks of Cape turtle doves gathered and every so often the elephants would become aggressive and chase them away.

This image was taken just after sunrise, with the early morning light creating the orange and golden tones. The sun was behind the elephant and has caused a rim-lighting effect around the birds. During my stay in Savuti I went out to photograph every morning. You have to set out before the sun rises so when it does appear you are ready to shoot. The best light is first thing in the morning and there is only a short window of time before the light becomes too harsh to take pictures. In this part of Africa you have about an hour before the light changes and the 'good' light is lost. This sounds like a long time, but it goes quick when you're immersed in what you're doing.

I had the idea of a tightly framed close-up shot in my mind beforehand, but the action was changing so fast there is a limit to how much you can pre-conceive a picture. I rested my Canon EOS-1Ds with 500mm lens on a beanbag on the floor of my Land Rover and lay at the bottom of the vehicle to get as low as possible. For the shot to have impact, it was important to have a low camera angle. The lower you are, the larger the elephant looks in the frame. If the camera had been too high, I wouldn't have been able to capture the intensity of the pounding foot.

In wildlife photography people tend to get as high as they can and look down on their subject. Sometimes this is the best option, such as when you're photographing a cheetah since these animals are often hidden in long grass. However, when photographing elephants a low angle with only part of the animal filling the frame can be really dynamic.

Setting my camera to aperture priority, I used an aperture of f/8 and focused on the elephant's foot. I couldn't take a spot meter reading from the elephant's leg because it was moving too fast, so I set my camera to evaluative metering. It is a contrasty subject, but fortunately there was a hill behind the elephant that blocked

Photo Insight

Amateur
Photographer
Technique

THE GREATEST
DRAMA IS OFTEN IN
THE DETAIL, SAYS
STEVE BLOOM, AS
HE EXPLAINS HOW
HE CAPTURED THIS
FASCINATING SHOT
OF AN ELEPHANT'S
FOOT IN MOTION

some of the sun and prevented areas of the scene being burnt out. At times like this I rely on the camera's autoexposure functions. I would rather spend time on my composition than fiddling with exposure settings. I shot in raw using an auto white balance and adjusted the white balance afterwards.

I needed a shutter speed that would keep the elephant's foot sharp, but which would record the movement of the birds' wings. The blurring on the edge of the wings adds to the sense of movement and drama. If I'm photographing an animal jumping out of the water, for example, I'll use a fast shutter speed to freeze the water droplets, but I like to show a sense of movement if it suits the

The AP experts

Each week, one of our team of experts of Steve Bloom, David Clapp, Tom Mackie and Clive Nichols will reveal the secrets behind one of their great images. This week it's Steve Bloom

STEVE BLOOM Wildlife
The world's leading wildlife photographer is bringing his expertise to AP. Steve has written dozens of books on wildlife photography



scene I'm photographing. We see the world as a continuous series of moving images, not a still image in a rectangular frame, so a slight amount of movement is akin to what our eyes see in everyday life. I don't record my exposures when I'm shooting because there isn't time, but I was probably working at 1/125sec.

I felt it was important for the elephant's trunk to be in the composition because it gives extra information. If you are close to your subject you have to communicate even more strongly what the subject is: everything in the picture must be there for a reason. Without the elephant trunk it would take longer to work out what the scene is showing.

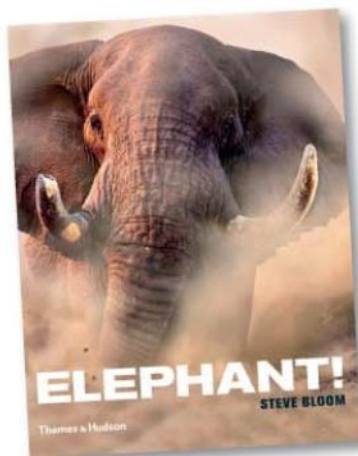
We've seen millions of pictures of elephants eating, walking or just standing, so when I was working on my book *Elephant!* I set out to photograph them in unusual ways. I kept asking myself, 'How can I photograph this scene differently?' That is why I took the shot of the elephant underwater (AP 22 August) and photographed a group of elephants from the air (AP 2 May). I believe photography is about taking a familiar subject and finding the unfamiliar within the scene. I look for the viewpoint people don't necessarily see and use the shooting angle photographers may occasionally overlook. There's a lot to be said for photographing the details – you can show patterns on the animal's skin, for example, as I have tried to do here. Photography is about using the camera to reveal a little more about a subject and persuading people to look again at a familiar sight. **AP**



“I needed a shutter speed that would keep the elephant's foot sharp, but which would record the movement of the birds' wings”



© STEVE BLOOM



To see more images by Steve Bloom, visit www.stevebloomphoto.com. Steve's book *Elephant!*, published by Thames & Hudson, is priced £24.95 and is available from www.stevebloomshop.com.

Talking technique

When I'm shooting, I sometimes look at a situation and think, 'This is definitely an opportunity for a close-up shot.' With wildlife photography, people often include the whole animal in the frame and forget about the impact coming in tight can have on an image. There are two key ways of approaching any wildlife subject: you can either shoot wide to show the animal in the landscape, which tells one story; or you can focus on the detail. Many wildlife images fall somewhere in the middle, with the picture showing the whole animal but not much of its surroundings and at the same time lacking the impact of a close-up shot.

If I had shot these elephants at a waterhole using a wideangle lens, I wouldn't have been able to create the same sense of the drama and immediacy as I have in the main image – I wouldn't

have been able to capture the dust on the ground or the panic of the birds in such detail. However, I used the wideangle lens to tell a different story. While the main image is the story of the elephant's foot (a foot you don't mess with!), the image here reveals more about the elephant's way of life. You

can still see the birds fluttering around, but the composition shows a more general view. Both approaches are legitimate and the images each have their own unique appeal; ultimately, which you prefer is a matter of personal taste, and that is something true of all photography.



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F5 body	EXC	£295.00
F5 body	VG	£275.00
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F100 body	EXC	£299.00
F80 body, black, boxed	MINT	£159.00
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18mm f/2.8D AF Nikkor, case, hood, boxed	MINT-	£995.00
18mm f/2.8D AF Nikkor, hood	EXC	£895.00
20mm f/2.8D AF Nikkor	MINT-	£379.00
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24mm f/2.8D AF Nikkor, boxed	MINT-	£245.00
85mm f/1.8D AF Nikkor, hood, boxed	MINT-	£259.00
85mm f/1.4D AF Nikkor, lens hood, boxed	MINT	£785.00
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105mm f/2.8D AF Micro-Nikkor	MINT-	£465.00
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180mm f/2.8D AF IF-ED Nikkor, case, boxed	MINT-	£499.00
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200mm f/4D AF IF-ED Micro-Nikkor, lens hood	EXC++	£995.00
300mm f/4 AF IF-ED Nikkor	MINT-	£625.00
500mm f/4D AF IF-ED Nikkor II, case, hood, unboxed	NEW	£5175.00
600mm f/4G VR AF-S IF-ED Nikkor, case, hood, Latest	NEW	£6395.00
600mm f/4G AF-S IF-ED Nikkor II, case, hood, unboxed	NEW	£5695.00
600mm f/4G AF-S IF-ED Nikkor II, (Tropical Grey version) case, hood, unboxed	NEW	£5895.00
TC-20E II 2x Teleconverter for AF-S	MINT-	£239.00

AF ZOOM-NIKKOR LENSES

12-24mm f/4 G AF-S DX (IF) Zoom-Nikkor, hood	MINT	£695.00
12-24mm f/4 G AF-S DX (IF) Zoom-Nikkor, hood, boxed	MINT-	£675.00
12-24mm f/4 G AF-S DX (IF) Zoom-Nikkor, hood	MINT-	£645.00
17-35mm f/2.8D AF-S IF-ED Nikkor, case, hood, boxed	MINT-	£1395.00
17-55mm f/2.8G AF-S IF-ED Nikkor, hood, boxed	MINT-	£845.00
17-55mm f/2.8G AF-S IF-ED Nikkor, hood, boxed	EXC++	£825.00
17-55mm f/2.8G AF-S IF-ED Nikkor, hood	EXC++	£799.00
17-55mm f/2.8G AF-S IF-ED Nikkor, hood	EXC+	£745.00
18-35mm f/3.5-4.5D AF ED Nikkor, hood, boxed	MINT	£425.00
18-35mm f/3.5-4.5D AF ED Nikkor, hood, boxed	MINT-	£419.00
18-35mm f/3.5-4.5D AF ED Nikkor, hood	MINT-	£399.00
18-70mm f/3.5-4.5 AF-S Nikkor, hood	EXC++	£199.00
18-105mm f/3.5-5.6G AF-S VR DX IF-ED Nikkor, hood	MINT-	£179.00
18-200mm f/3.5-5.6G VR AF-S IF-ED Nikkor, hood, boxed	MINT	£425.00
20-35mm f/2.8D Nikkor, hood, case	MINT	£695.00
24-85mm f/2.8D AF Nikkor, hood, case, boxed	MINT	£445.00
24-85mm f/3.5-4.5G AF-S IF-ED Nikkor, boxed	MINT-	£395.00
24-85mm f/3.5-4.5G AF-S IF-ED Nikkor	MINT-	£385.00
24-120mm f/3.5-5.6G AF-S VR IF-ED Nikkor, hood	MINT	£475.00
24-120mm f/3.5-5.6D AF Nikkor, boxed	MINT-	£245.00
24-120mm f/3.5-5.6D AF Nikkor	MINT-	£225.00
24-120mm f/3.5-5.6D AF Nikkor	EXC++	£199.00
28-70mm f/2.8D AF-S IF-ED Nikkor, case, hood, boxed	MINT-	£1145.00
28-70mm f/2.8D AF-S IF-ED Nikkor, case, hood	EXC++	£1045.00
28-70mm f/2.8D AF-S IF-ED Nikkor	EXC++	£1025.00
28-70mm f/2.8D AF-S IF-ED Nikkor	EXC	£875.00
28-70mm f/3.5-4.5 AF Nikkor, boxed	EXC++	£75.00
28-85mm f/3.5-4.5 AF Nikkor	MINT-	£125.00
28-105mm f/3.5-4.5D AF Nikkor, boxed	EXC	£189.00
35-70mm f/3.3-4.5 AF Nikkor	MINT-	£95.00
35-80mm f/4-5.6D AF Nikkor, boxed	MINT-	£79.00
35-135mm f/3.5-4.5D AF Nikkor N, hood	MINT-	£159.00
70-180mm f/4.5-5.6D AF IF-ED Micro-Nikkor, hood	MINT-	£975.00
70-200mm f/2.8G AF-S VR IF-ED Nikkor, hood, case, boxed		
	MINT	£1445.00
70-200mm f/2.8G AF-S VR IF-ED Nikkor, hood	MINT-	£1375.00
70-200mm f/2.8G AF-S VR IF-ED Nikkor, hood, boxed	MINT-	£1395.00
70-200mm f/2.8G AF-S VR IF-ED Nikkor, hood	EXC++	£1345.00
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70-210mm f/4-5.6 AF Nikkor, hood, boxed	MINT	£175.00
70-210mm f/4-5.6 AF Nikkor, hood, boxed	EXC++	£145.00
70-300mm f/4-5.6 AF Nikkor	MINT-	£95.00
70-300mm f/4-5.6 AF Nikkor, hood, boxed	EXC++	£239.00
70-300mm f/4-5.6 AF Nikkor, hood, boxed	MINT-	£149.00
70-300mm f/4-5.6 AF Nikkor, hood, boxed	EXC++	£125.00
70-210mm f/4-5.6 AF-S IF-ED Nikkor, hood, boxed	MINT	£365.00
80-200mm f/2.8 AF-S IF-ED Nikkor, hood	EXC++	£1395.00
80-200mm f/2.8 AF-S IF-ED Nikkor	EXC++	£1345.00
80-200mm f/2.8 AF IF-ED Nikkor N, hood, case, boxed	MINT	£845.00
80-200mm f/2.8 AF IF-ED Nikkor N, hood, case, boxed	MINT-	£795.00
80-200mm f/2.8 AF IF-ED Nikkor N, hood, case	MINT-	£765.00
80-200mm f/2.8 AF IF-ED Nikkor N, hood	MINT-	£749.00
80-200mm f/2.8 AF IF-ED Nikkor N	MINT-	£725.00
80-200mm f/2.8 AF IF-ED Nikkor N, hood	EXC++	£695.00
80-200mm f/2.8 AF IF-ED Nikkor (push/pull zoom) boxed	MINT-	£595.00
80-200mm f/2.8 AF IF-ED Nikkor (push/pull zoom), hood, case	MINT-	£575.00
80-200mm f/2.8 AF IF-ED Nikkor (push/pull zoom), hood	MINT-	£549.00

MANUAL FOCUS NIKKOR LENSES

8mm f/2.8 Fisheye-Nikkor AI, cap, RARE	MINT-	£3250.00
15mm f/3.5 Nikkor AIS, boxed Last of the new stock (RRP £2450.00)	NEW	£1995.00
15mm f/3.5 Nikkor AIS, boxed	MINT-	£1495.00
15mm f/3.5 Nikkor AIS, boxed	EXC++	£895.00
16mm f/2.8 Fisheye-Nikkor AIS	MINT	£549.00
16mm f/2.8 Fisheye-Nikkor AIS	MINT-	£495.00
16mm f/2.8 Fisheye-Nikkor AIS	EXC++	£475.00
16mm f/2.8 Fisheye-Nikkor AI	EXC++	£495.00
18mm f/3.5 Nikkor AIS	MINT	£895.00
18mm f/3.5 Nikkor AIS	EXC++	£825.00
20mm f/2.8 Nikkor AIS, boxed	MINT	£599.00
20mm f/2.8 Nikkor AIS	MINT	£525.00
20mm f/2.8 Nikkor AIS	MINT-	£475.00
20mm f/2.8 Nikkor AIS	EXC++	£425.00
20mm f/2.8 Nikkor AIS, boxed	EXC	£395.00
20mm f/3.5 Nikkor AIS	MINT-	£295.00
20mm f/3.5 Nikkor AIS	EXC++	£275.00
24mm f/2 Nikkor AIS, boxed	MINT-	£599.00
24mm f/2 Nikkor AIS	EXC++	£545.00
24mm f/2.8 Nikkor AIS, boxed	MINT	£395.00
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24mm f/2.8 Nikkor AI	EXC++	£295.00
24mm f/2.8 Nikkor AI	VG	£165.00
28mm f/2 Nikkor AIS	MINT	£549.00
28mm f/2 Nikkor AIS	EXC	£379.00
28mm f/2 Nikkor AI	EXC++	£425.00
28mm f/2.8 Nikkor AIS, boxed	MINT	£445.00
28mm f/2.8 Nikkor AIS, boxed	MINT-	£395.00
28mm f/2.8 Nikkor AIS	EXC+	£295.00
28mm f/2.8 Nikkor AI	MINT-	£195.00
28mm f/3.5 Nikkor AI	MINT-	£99.00
28mm f/3.5 Nikkor AI	VG	£85.00
28mm f/3.5 Nikkor AIS	MINT-	£125.00
28mm f/3.5 PC-Nikkor (Perspective Control), case	MINT-	£595.00
28mm f/3.5 PC-Nikkor (Perspective Control), case	EXC++	£495.00
35mm f/1.4 Nikkor AIS, boxed	MINT-	£799.00
35mm f/1.4 Nikkor AIS	MINT-	£695.00
35mm f/2 Nikkor AIS	MINT-	£375.00
35mm f/2 Nikkor AIS	EXC++	£345.00
35mm f/2 Nikkor AIS	EXC+	£295.00
35mm f/2.8 Nikkor AIS	EXC++	£225.00
35mm f/2 Nikkor AI	MINT-	£295.00
35mm f/2 Nikkor AI	EXC++	£265.00
35mm f/2.8 Nikkor AI	EXC++	£85.00
35mm f/2.8 PC-Nikkor (Perspective Control), black knob version	MINT-	£375.00
35mm f/2.8 PC-Nikkor (Perspective Control), black knob version	EXC++	£349.00
35mm f/2.8 PC-Nikkor (Perspective Control), black knob version	EXC+	£245.00
35mm f/2.8 PC-Nikkor (Perspective Control), black knob version	VG	£199.00

35-70mm f/3.5-4.8 Nikkor AIS	MINT	£85.00
45mm f/2.8P Nikkor, black, filter, hood, boxed	MINT	£745.00
45mm f/2.8P Nikkor, chrome, filter, hood, boxed	MINT	£239.00
45mm f/2.8P Nikkor, chrome, filter, hood, boxed	MINT-	£215.00
50mm f/1.2 Nikkor AI	EXC+	£295.00
50mm f/1.2 Nikkor AIS	MINT-	£445.00
50mm f/1.2 Nikkor AIS	EXC++	£375.00
50mm f/1.4 Nikkor AIS, boxed	MINT	£395.00
50mm f/1.4 Nikkor AIS, boxed	MINT-	£299.00
50mm f/1.4 Nikkor AIS, boxed	MINT-	£299.00
50mm f/1.4 Nikkor AIS	EXC++	£269.00
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55mm f/1.2 Nikkor AI	MINT-	£595.00
55mm f/2.8 Micro-Nikkor AIS, boxed	MINT	£349.00
55mm f/2.8 Micro-Nikkor AIS, boxed	MINT-	£295.00
55mm f/2.8 Micro-Nikkor AIS, boxed	MINT-	£275.00
55mm f/2.8 Micro-Nikkor AIS, boxed	EXC	£199.00
58mm f/1.2 Noct-Nikkor AIS, RARE	MINT	£2795.00
58mm f/1.2 Noct-Nikkor AIS, RARE	MINT-	£2195.00
85mm f/1.4 Nikkor AIS, lens hood	MINT	£775.00
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85mm f/2 Nikkor AIS	MINT-	£365.00
85mm f/2 Nikkor AIS	EXC++	£295.00
85mm f/2 Nikkor AI	EXC++	£285.00
105mm f/1.8 Nikkor AIS (RRP £920.00)	MINT-	£719.00
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105mm f/2.5 Nikkor AI	MINT-	£275.00
105mm f/2.5 Nikkor AIS	MINT-	£375.00
105mm f/2.5 Nikkor AIS	EXC++	£295.00
105mm f/2.8 Micro-Nikkor AIS, boxed	MINT-	£575.00
105mm f/2.8 Micro-Nikkor AIS	MINT-	£545.00
105mm f/2.8 Micro-Nikkor AIS	EXC+	£445.00
135mm f/2 Nikkor AIS	MINT-	£599.00
135mm f/2 Nikkor AIS	EXC+	£495.00
135mm f/2 Nikkor AI	EXC	£395.00
135mm f/2.8 Nikkor AIS	MINT-	£245.00
135mm f/2.8 Nikkor AIS	EXC++	£215.00
135mm f/2.8 Nikkor AIS	EXC+	£185.00
135mm f/2.8 Nikkor AIS	EXC	£149.00
135mm f/2.8 Nikkor AI	EXC+	£125.00
135mm f/2.8 Nikkor AI	VG	£95.00
135mm f/3.5 Nikkor AI	EXC++	£95.00
135mm f/3.5 Nikkor AI	VG	£85.00
180mm f/2.8 Nikkor AI	MINT-	£399.00
180mm f/2.8 Nikkor AI	EXC++	£365.00
180mm f/2.8 Nikkor ED AIS	EXC++	£625.00
180mm f/2.8 Nikkor ED AIS	EXC	£425.00
200mm f/4 Micro-Nikkor AIS	EXC++	£545.00
200mm f/4 Nikkor AIS	EXC++	£189.00
200mm f/2 Nikkor AIS IF-ED	NEW	£5000.00
300mm f/4.5 Nikkor IF-ED AIS	MINT-	£595.00
300mm f/4.5 Nikkor IF-ED AIS	EXC++	£565.00
300mm f/4.5 Nikkor IF-ED AIS	VG	£365.00
300mm f/4.5 Nikkor AIS	MINT-	£299.00
300mm f/4.5 Nikkor AIS	EXC	£245.00
500mm f/4P Nikkor IF-ED AIS, case, hood	MINT-	£2495.00
500mm f/8 Reflex-Nikkor, with case, HN-27 hood, 5 filters	EXC+	£475.00
500mm f/8 Reflex-Nikkor-C	EXC	£395.00
1000mm f/11 Reflex-Nikkor, filters, case & focusing grip	EXC++	£1750.00
1000mm f/11 Reflex-Nikkor with focusing grip	EXC+	£1495.00

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TC-200 2X Teleconverter AI	MINT-	£105.00
TC-300 2x Teleconverter AI	EXC	£175.00
TC-301 2x Teleconverter AIS	EXC	£195.00
TC-301 2x Teleconverter AIS	EXC	£225.00

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28-50mm f/3.5 Zoom-Nikkor AIS, lens hood	EXC++	£275.00
28-85mm f/3.5-4.5 Zoom-Nikkor AIS, boxed	MINT-	£325.00
35-70mm f/3.5 Zoom-Nikkor AIS (62mm filter thread)	VG	£295.00
35-70mm f/3.5 Zoom-Nikkor AIS (72mm filter thread)	VG	£199.00
35-105mm f/3.5-4.5 Zoom-Nikkor AIS	MINT-	£199.00

35-135mm f/3.5-4.5 Zoom-Nikkor AIS	MINT-	£275.00
50-135mm f/3.5 Zoom-Nikkor AIS, case, boxed	MINT-	£295.00
70-210mm f/4 Nikon Series E AIS	MINT-	£95.00
80-200mm f/4 Zoom-Nikkor AIS	EXC+	£295.00
100-300mm f/5.6 Zoom-Nikkor AIS, boxed	MINT	£279.00

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16mm f/3.5 Fisheye-Nikkor Auto, pre-AI	MINT	£1000.00
28mm f/3.5 PC-Nikkor pre-AI, scalloped focus barrel	MINT	£175.00
28mm f/3.5 PC-Nikkor pre-AI, scalloped focus barrel	EXC++	£115.00
28mm f/4 PC-Nikkor, pre-AI	EXC++	£325.00
28mm f/4 PC-Nikkor, pre-AI	EXC	£175.00
45mm f/2.8 GN Nikkor pre-AI	EXC++	£115.00
35mm f/2.8 Nikkor-S Auto, pre-AI, scalloped focusing barrel	MINT	£250.00
35mm f/2.8 PC-Nikkor (Perspective Control), silver knob version	EXC+	£165.00
35mm f/2.8 PC-Nikkor (Perspective Control), silver knob version	MINT-	£199.00
35mm f/3.5 PC-Nikkor (Perspective Control), first version	EXC	£195.00
50mm f/1.4 Nikkor-S Auto pre-AI, scalloped focus barrel, pointed meter coupling prong, chrome filter ring	MINT	£300.00
50mm f/1.4 Nikkor-S Auto pre-AI, scalloped focus barrel	EXC	£145.00
5cm f/2 Nikkor-S Auto, 'tick marked', scalloped focusing barrel, pre-AI	MINT-	£995.00
85mm f/1.8 Nikkor-H, pre-AI, scalloped barrel	VG	£195.00
135mm f/2.8 Nikkor-Q Auto, pre-AI	EXC++	£79.00
43-86mm f/3.5 Zoom-Nikkor pre-AI	EXC++	£95.00
85-250mm f/4 Zoom-Nikkor pre-AI	VG-	£195.00

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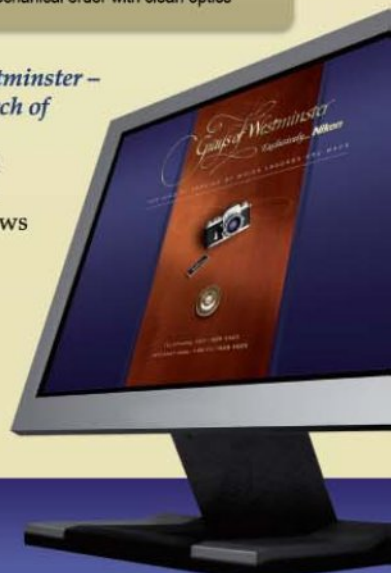


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Bob used a low angle to accentuate the foreground and placed the castle in the centre of the frame for impact
18-55mm, 1/250sec at f/4, ISO 800

Reader Masterclass

Compositions with a difference

SCOTLAND'S EILEAN DONAN IS ONE OF THE WORLD'S MOST PHOTOGRAPHED CASTLES, SO CAPTURING A UNIQUE IMAGE IS NO EASY TASK. **BOB BARCLAY** SHOWS THREE READERS HOW, WITH A LITTLE COMPOSITIONAL KNOW-HOW, IT IS POSSIBLE TO PRODUCE IMAGES WITH AN IMAGINATIVE EDGE. **GEMMA PADLEY** REPORTS

AS the late summer morning light creeps around the hillside, the air is still and reflections on the water are undisturbed. On the edge of Loch Duich in the Scottish Highlands stands Eilean Donan castle. The castle was built in the mid-13th century, and despite its austere appearance it has been the subject of many a photographer's lens. For this month's *Masterclass*, the aim is to employ a range of compositional techniques to create images that are a little different.

At the crack of dawn, three AP readers join Bob Barclay on the castle bridge to discuss the morning's shoot. Each reader is equipped with a Samsung GX-20 with 50-200mm and 18-55mm lenses, and the person who takes what Bob judges to be the



L-r: Gordon, Felicity and Harry in front of Eilean Donan Castle

best shot of the day will take home a Samsung GX-20 with 18-55mm lens. Bob is looking for well-ordered and correctly exposed compositions.

'Think about where you are standing in relation to your subject and how this will affect your composition,' he says. 'How you want the castle to appear in the frame will determine

your choice of lens and focal length. Also, think about how you position the castle in its surroundings. Try using a wide focal length and use the hills or foliage to frame the castle. Use a long focal length to get in close. Don't just photograph from eye level, but drop down low to see what angle creates the most impact.'

Bob encourages the readers to use foreground detail creatively. 'Try framing your shot so the foreground dominates, or use your aperture to control depth of field to make the foreground or background the main focus,' he says.

With their cameras in aperture priority mode and set to ISO 800 and shady white balance, the readers set out to see what imaginative compositions they can come up with.

AP's expert

BOB BARCLAY worked as a top Fleet Street photographer for more than 30 years, but left photojournalism in 1998 to set up his own studio and photography business in Surrey. During his career, he has covered news assignments in the UK and abroad, and got the first picture of the QE2 in mid-Atlantic as it brought troops home from the 1982 Falklands War.

Born in Scotland, Bob worked for a Scottish news agency before moving to London in 1968. He has worked for *The Daily Telegraph*, the Press Association and Express newspapers, and now freelances.

To see Bob's images, visit www.robertbarclayphotography.com.





Gordon Allan

Age 55
Lives Glasgow
Occupation Fruit market manager
Photographic interests
Landscapes, wildlife and portraiture

During the morning I tried throwing the background out of focus, keeping the foreground sharp to see what effects I could create. When used in the 'right' context, varying the depth of field is an effective tool and I'm pleased with the way my images turned out. We had a strong subject to work with, but you still have to come up with your own way of presenting the scene. The setting is very dramatic and I wanted to capture some of that drama in my images. I tried to frame the castle in unconventional ways and use other subjects to lead the eye to it. Having the 'right light' is crucial when creating an effective image, but by getting up early we gave ourselves the best possible chance of success and were rewarded by a clear, bright morning.

The biggest challenge was handling the exposure because the light changed quickly, and I kept a particularly keen eye on how the light moved across the hilltops. You've got to be prepared to change your camera settings and physically move to different shooting positions as the light changes. I made a point of doing this as the morning progressed and was able to create some atmospheric compositions. Once you open your mind to the different photographic possibilities, it is amazing what you can come up with. It is about not being afraid to give things a go – the worst that can happen is you end up deleting the picture.



Bob says

In his first image (top), Gordon has filled a large part of the frame with the loch, as the entire middle section is taken up with the water that is sandwiched between the hills and shoreline. Gordon has succeeded in capturing a near-perfect reflection of the cloudy sky and castle, and this is at the heart of the image. There is a lovely calm atmosphere aided by the stillness of the loch. The sun has already passed behind

the castle and we can see a hint of light falling on the hills in the distance. The light helps to lift the picture, preventing the scene from looking flat and lifeless. This glimmer of light balances nicely with the surrounding shadows, setting off the subtle morning colours – the luminous greens of the hills and the soft blue hue in the sky.

In his other image (above), Gordon takes a bold approach and has come up with a different way of

Above: Soft morning light subtly illuminates the colours in this tranquil scene
18–55mm, 1/20sec at f/9.5, ISO 100

Left: A bold choice of angle and subject produce an eye-catching effect
18–55mm, 1/20sec at f/16, ISO 100

photographing the castle. The wall on the right-hand side is the main subject, while the castle is small in the frame. Initially, the wall commands attention, but the eye is quickly drawn through the scene to the castle in the distance. Some people may think Gordon's composition is unorthodox, but it shows he was thinking of inventive ways to portray this popular subject, which is exactly what I wanted the readers to do.



Felicity Fulwood

Age 37

Lives Glasgow

Occupation Creative arts student

Photographic interests

Wildlife and coastal views

When I'm out photographing, I don't often think about using my aperture to blur subjects in the frame. I enjoyed experimenting with my aperture control and it is something I'd like to do more in my photography. Throughout the morning I took a variety of wide landscape views depicting the whole scene and also zoomed in close on parts of the castle. It was interesting to focus on different subjects within the scene and see how changing my point of focus affected the composition. I tried to make my shots different by using a low angle or photographing from the shoreline, looking up with the castle just visible in the frame.

Before I took each shot I made a point of selecting a 'main' subject and arranging other elements around this. I thought about how I could use the winding path in my composition and tried to make sure the castle wasn't always in the middle of the picture. Using the Rule of Thirds helped to vary my subject placement. I hoped to go away with tips on how to improve my landscape photography, and after today I have.

Bob says

In Felicity's best image (right), she has captured the ingredients that make a great composition – a strong subject, well-framed foreground and crisp reflection on the water. Felicity has cropped the image to ensure all the elements are balanced, and has left enough space around the castle so it sits neatly between the sky and water. The shoreline balances with the castle in the background, creating a cohesive composition. Felicity has captured the light as it strikes the hillside on the left-hand side. The castle isn't brightly lit

so the sun adds to the picture. This is a very contrasty scene, but her exposure is excellent. Felicity has exposed for the reflection in the water using the camera's centreweighted metering system. This gives an average exposure, but still retains detail in the shadows and highlights.

In her image below, Felicity uses tree branches to frame the castle. Without these, the sky would be blank and the overall image would be less impacting. This image also shows good use of leading lines. The walkway sweeps through the centre of the composition and is a strong unifying feature.



Left: Felicity uses low hanging branches to create a frame within her composition
18–55mm, 1/180sec at f/5.6, ISO 800

Above: Felicity's image is well exposed and the composition is perfectly balanced
18–55mm, 1/60sec at f/22, ISO 800

“I tried to make my shots different by using a low angle or photographing from the shoreline, looking up with the castle just visible in the frame”



Bob says

Harry looked carefully at the scene while composing his images and paid close attention to the way the light was changing. One of the greatest challenges of shooting early in the morning is capturing the light before it changes or disappears completely. In his winning image (above) Harry has done just that, and he receives a Samsung GX-20 with an 18-55mm lens for the best shot of the day. The illuminated green hills contrast beautifully with the moodiness of the castle. It is a well-exposed image, which is not easy to achieve in a contrasty scene like this. Harry has exposed for the sunlight and captured detail in the shadowy reflections and in the fields as the sun passes over them. The perfectly still reflection makes this image, as there is not a single ripple to be found. His subject placement and use of cropping are excellent, and I love how he has filled the frame with his subject leaving no wasted space. The castle is at the edge of the

frame, but not so close to the edge that it looks hemmed in, and there is an equal amount of space above and below the castle so the composition is balanced.

In his second image (below), Harry has picked out great foreground interest. The rock on the right-hand side counterbalances with the castle in the top-left hand corner. Castles should look dramatic, and Eilean Donan takes on a commanding air when positioned at this diagonal angle. The low shooting angle adds to its dominant presence.



Above: The luminous greens and perfect reflection caught Bob's eye, and he made this image his shot of the day
50-200mm, 1/350sec at f/8, ISO 800

Below: Harry frames his shot so the castle and rock are equally dominant in the composition
18-55mm, 1/90sec at f/8, ISO 800

“Using a wide focal length and standing further back allows you to capture a sense of scale”



Harry O'Halloran

Age 47

Lives Glasgow

Occupation Train driver

Photographic interests

Aeroplanes and aviation

Before I arrived I didn't know what to expect, but the day has been inspirational. It goes without saying that good lighting provides more opportunities to capture 'better' images, and we were fortunate that the weather was on our side as we couldn't have wished for a better morning. There is so much beautiful scenery to be found in this area and countless subjects to photograph. I didn't just concentrate on the castle, but looked at what was to the side or behind it. I kept the castle in my shots, but included the hills as crisply as I could.

I tried a variety of shooting angles, but preferred photographing from across the water rather than up close on the castle. In this way I could capture a better sense of the surroundings. Using a wide focal length and standing further back also allows you to capture a sense of scale. One of the best things about the day was talking to other photographers, and discovering how they take their images and likewise explaining how you take yours. Everyone has their own approach, but it is nice to share ideas.



Creating a silhouette

If you are photographing at dawn, you could try using the morning light to backlight your subject and create a partial silhouette, as Harry has done. Working in aperture priority at ISO 200, he set his camera to a wide aperture of f/4.5, which gave a shutter speed of 1/200sec. Harry framed his shot so the castle was lit from behind and to the side. He used centreweighted metering to give a good overall exposure for the shadow areas and backdrop. A UV filter would help reduce some of the haze in the background.

In conclusion...

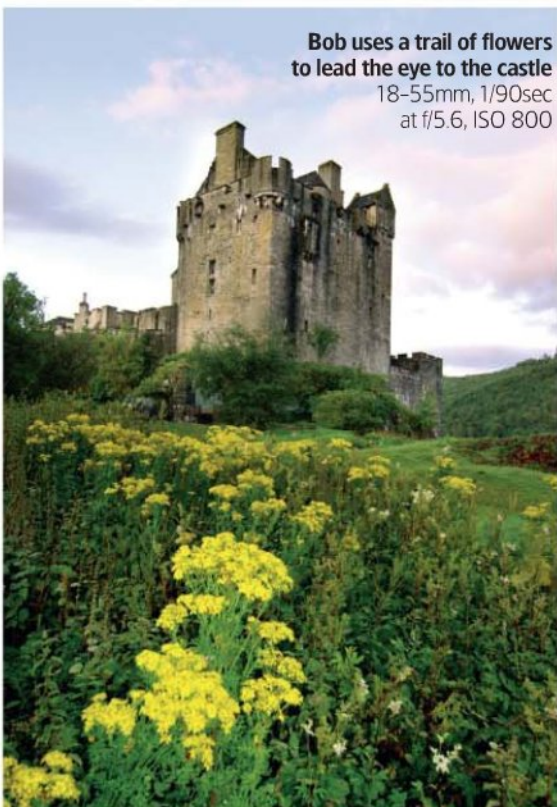
AFTER seven hours of shooting, the readers and Bob regrouped for the final briefing. Before they started, Bob encouraged the readers to notice subjects around the castle and be bold in their framing. He also suggested using leading lines, shapes or curves to draw the viewer into their compositions, and create a sense of perspective and depth.

'As we wandered around the castle, the readers tried all manner of compositional

techniques, including crouching down, poking their cameras out from behind walls and varying their focal lengths to try to create unique images of the castle,' says Bob. 'There are no hard-and-fast rules when it comes to composing a landscape image, but by thinking about how the foreground, background, main subject and other subjects relate to each other, it makes it more likely you'll come back with something original.'

The light changed rapidly

during the morning, but the readers kept an eye on their exposures and chose their shooting angles carefully. 'Initially, there were one or two underexposed images but most of the time their exposures were spot on,' says Bob. 'They successfully retained detail in the darker areas while not burning out the sky, reflections or water. The final images show what is possible when you take a single subject and challenge yourself to think creatively about your composition.'



Bob uses a trail of flowers to lead the eye to the castle
18-55mm, 1/90sec
at f/5.6, ISO 800



A strong foreground complements rather than detracts from the castle in Bob's image
18-55mm, 1/125sec
at f/22, ISO 400

Creative foreground detail

Bob's images show how the foreground can be used to alter the look of a composition. In any image there is always tension between the background and foreground, and it is up to the photographer to decide what prominence to give

to the different parts of the scene. In the image on the left, flowers provide a splash of colour and lead the eye through the scene, unifying the top and bottom halves of the image. This is a simple, effective way of ensuring your composition holds together

as a single entity. In the image above, the flowers dominate the bottom half of the frame and are a colourful subject in their own right. By choosing to blur the foreground, Bob makes sure our eye is drawn to the castle even though it is small in the frame.



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Reader Masterclass Every month we set three AP readers an assignment over the course of a day. Each participant will use a 14MP Samsung GX-20 DSLR fitted with a standard 18-55mm zoom, though Samsung supplies other lenses for specific subjects. The person who takes the photograph judged the best picture of the day will win a Samsung GX-20 with an 18-55mm lens, worth £700.

If you would like to take part, send a letter, including your age, photographic interests and daytime phone number, to: **Reader Masterclass, Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU** or email us at amateurphotographer@ipcmedia.com.

Thanks to Samsung for providing all the readers taking part this month with a Samsung GX-20 kit and Samsung SD memory card. The Samsung GX-20 is a 14MP DSLR with advanced features, great handling and high image quality, aimed at the enthusiast photographer. Visit www.samsungcamera.co.uk. AP test score 85% (24 May 2008).



A landscape like no other



Award-winning photojournalist **Mike Sheil** tells **Trevor Lansdown** why the scarred landscapes of the First World War's Western Front are anything but quiet as a new band of amateur photographers visits the region

B RITAIN and its Empire lost almost one million men during the First World War; most of them along the 440 miles of putrid trenches, dug-outs and barbed-wire fences stretching from the Swiss border to the North Sea that formed the Western Front. War experts say that for every square metre of territory on the front, at least one tonne of explosives fell – and around one in three shells failed to detonate – irrevocably changing this pristine landscape. Every year since, Belgian and French farmers have been uncovering an average 400-tonne 'iron harvest' of unexploded bombs and ordnance, placing them next to field gates and waiting for them to be picked up for disposal. This is a landscape like no other on Earth.

Now it's a new focus of attention for growing numbers of amateur landscape photographers, thanks to Mike Sheil, an Oxfordshire-based, award-winning photographer who

is also a qualified battlefield guide. Sheil, whose father served with the London Irish Rifles at Dunkirk, is working with eminent military historian Professor Richard Holmes documenting the fields of battle of the Western Front as they are today – almost 100 years after their devastation – with planned books and government-backed exterior exhibitions to mark the 2014 centenary.

'This is landscape photography with attitude,' says Mike. 'On these trips we stand on ground where history was made, and it's quite extreme in some areas. Trenches are still visible in places, and just being part of that environment can conjure up chilling images of exhausted soldiers with that thousand-yard stare where it's difficult to see which are actually dead and which are just battle-fatigued.'

Mike is interested in seeing and capturing what his forebears saw when the land was torn apart beneath them and stripped of its





Munitions near
Munich Trench
Cemetery at the
site of the Battle
of the Somme

Wiring pickets being used for fencing just south of Shrewsbury Forest, near Ypres, Belgium



ALL PICTURES © MIKE SHEIL



An aerial view of Beaumont-Hamel Newfoundland Park memorial site, which is dedicated to the commemoration of Dominion of Newfoundland forces members who were killed during the First World War



mantle of grass and trees. 'Its bones laid bare as they sought shelter within its protective skin,' he says.

Living memories of those times have all but disappeared, as the oldest surviving veteran of that war, Henry Allingham, died in July, aged 113, says Mike. Only the landscape still reflects its violent past. 'Nature may have healed the tortured landscape of the battle, but the searching eye can often spot the place where concrete and steel push up from the soil like some strange fungus, and the imprint of fighting trenches indicate where men fought and died,' he adds. 'The challenge is to combine the elements of light and land to document the dramatic history of these fields.'

Mike is no stranger to such horror stories. He spent his early professional life

as a photojournalist during the Troubles in Northern Ireland, where he first began his life-long relationship with the New York-based Black Star photo agency. In 2002, he won a World Press Photo Award in the Daily Life Singles category for a stunning depiction of child trafficking in Africa.

Mike met Professor Holmes by chance at a dinner. 'We were talking about battlefields and he suggested I went to see a particular location he thought was almost impossible to photograph as it was so flat,' Mike recalls. 'I rose to that challenge and since then we have worked together on the centenary project to provide a lasting visual resource.'

Once photographers understand the history of the ground on which they walk, says Mike, they can translate that knowledge and emotion into a photograph. 'But for me, my shots are more about reconciliation than commemoration,' he explains. 'We are photographing landscapes that have borne witness to the heights of human tragedy.'

'Traditional landscape photographers have all the shape and colour presented by nature, but I like to stand in fields where something very significant happened, and in this genre the ground itself is often two-thirds of the image.' **AP**

Mike Sheil's book **Fields of Battle** captures the Flanders landscape as it is now – 90 years after it was destroyed by two of the most brutal battles of the First World War. It is published by **WesternFrontPhotography.com** and priced £25.

Mike's top tips

- 1** Always carry a camera, even on unpromising days, as the weather and light can change quickly.
- 2** For early morning shots, get on location at least half an hour before sunrise. Pre-dawn light has a special quality where colour in the landscape will only be a range of blue tones, which will contrast with the yellow-red beams of early sunlight. This can produce very beautiful images.
- 3** Always have quick-release plates fitted to your cameras/tripods. There is no better recipe for expensive repair bills than cold fingers and a tripod screw.
- 4** In wet weather, carry your gear in waterproof pouches on a harness and cover yourself with a good poncho.
- 5** Graduated ND filters enable you to control contrast between the ground and the sky.
- 6** Take spare batteries and chargers. A walking pole helps, too.



Shell in a field on the Broodseinde Ridge on the site of the Battle of Passchendaele, near Ypres, Belgium

Adding ambience

'Don't ever be deterred by bad weather,' says Mike. 'I like working in inclement conditions. When it pours with rain I know exactly which location to head for: rain adds atmosphere.'

'Too often photographers get sold on shooting at sunset when, admittedly, colours

can be dramatic. Yet the onset of bad weather frequently brings with it superb skies. Wet grass and soil will glisten under the right light, and heavy rain will create more light within woods as the wet surfaces reflect the light and add detail to otherwise dull shadow areas.

'You can also add impact by altering your

angle. Shooting low down across a landscape, for instance, will often radically alter the view and the added dimension of increased foreground will change the whole dynamic of a photograph. I actually wear tilers' kneepads so I can kneel in mud and on sharp stones, thus enabling me to get ground-level pictures.'



Site of the Battle of Messines, at the village of Mesen in Belgium

Visit the battlefields

Mike is running exclusive 'Battlefield Vision' courses for small groups of photographers keen to capture evocative images of iconic landscapes shaped and reshaped by history. A tour of Ypres and Passchendaele is planned for March 2010, with a visit to Gallipoli in May 2010.

The courses start at around £210 per day, including hotel accommodation. For more details visit www.landscapephotographycourses.com, www.westernfrontphotography.com or email Mike Sheil at sheilphoto@gmail.com.



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**Jonathan
Watts**
London

Peacock

Jonathan zoomed in tight to fill the frame with the coloured feathers, and angled his camera to create this unusual viewpoint
Canon EOS 400D, 70-300mm,
1/100sec at f/5.6, ISO 400



Jonathan Watts London

Jonathan, 43, got into photography through his wife who is also a keen photographer. When he switched from a film camera to a DSLR, Jonathan says he was able to 'get to grips with the creative side of photography by learning to exploit the concepts of aperture and shutter priority and how they influence a shot.' Wildlife photography is his main interest and he especially enjoys getting close to subjects using a macro lens. 'I'm still a beginner, but I love the process of thinking about what I want to achieve and working out how to do it,' he says.



This really is quite a spectacular spider picture. The lighting is dramatic, and the pose and angle are perfect for a nightmare-inducing effect. Depth of field control is tricky in this kind of work, but Jonathan has made a great job of focusing our attention on the parts of the subject he wants us to see – Damien Demolder, Editor

Spider

1 Jonathan wanted to create an image from the point of view of the spider's prey. 'Getting the mouth and eyes in focus was key,' he says. Canon EOS 400D, 60mm macro, 1/250sec at f/5, ISO 100

Butterfly

2 'In macro photography it is difficult to get a sharp image without a flash and tripod, but the light was good so I could use a fast enough shutter speed to minimise blur,' explains Jonathan. Canon EOS 400D, 60mm macro, 1/125sec at f/9, ISO 100

Tiger

3 Jonathan converted his tiger image to black & white to create a 'portrait-like quality'. Canon EOS 400D, 70-300mm, 1/125sec at f/8, ISO 800

Rob Smith

Norfolk

Rob, 43, studied art and design, and says photography was a natural progression for him. While he doesn't have a favourite subject, saying, 'I photograph whatever gets my creative juices flowing at the time', Rob enjoys photographing people and landscapes. 'I love the spontaneity of photography,' he says. 'I am very impatient and painting is too slow!' Rob hopes to develop his portraiture skills and would like to try his hand at infrared photography.

Newborn baby

1 In this black & white converted image, Rob set out to convey the bond between adult and child
Konica Minolta Dynax 5D, 17-35mm, 1/60sec at f/2, ISO 100

Mother's love

2 Rob crops in tightly on the hand and baby's feet to show the closeness of the mother/baby relationship
Konica Minolta Dynax 5D, 55mm, 1/60sec at f/2, ISO 100

Father and son

3 Gentle light and soft focus create a feeling of intimacy in Rob's tender image of a baby's hand
Konica Minolta Dynax 5D, 55mm, 1/60sec at f/4, ISO 100





Simon Jarvis Hayling Island

Simon, who is 37, started taking pictures when he was a teenager, but didn't take photography seriously until he was in his early twenties. His favourite subjects include sunset scenes, beaches and stormy weather, and he most often visits Dorset, Cornwall and Hampshire to pursue his landscape photography

Rocky view

1 The jagged rocks pull the viewer into the image, creating a strong sense of perspective

Canon EOS 350D, 17-85mm, 1/1000sec at f/5.6, ISO 200

Sunset and horizon

2 Simon rested his camera on a beanbag to get as close to the sand as possible to capture the texture of the ripples on the beach

Canon EOS 350D, 17-85mm, 1/160sec at f/5.6, ISO 200, ND grad filter

Coast

3 The strong foreground, curving coastline and bright sky combine to create a dynamic composition

Canon EOS 350D, 17-85mm, 1/140sec at f/16, ISO 100

View from home

4 By shooting into the light, Simon has created a dramatic silhouette of this tree

Canon EOS 350D, 70-300mm, 1/100sec at f/5.6, ISO 100



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Appraisal

How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings.

Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned.



Lindisfarne landscapes Barnabas Wilson

1: Canon EOS 20D, 85mm, 1/640sec at f/14, ISO 200

2: Canon EOS 20D, 18-125mm, 1/13sec at f/18, ISO 200

Barnabas was lucky enough to spend a week in Lindisfarne in Northumberland, where he took plenty of pictures. He has sent me a collection of mostly sunsets, and from these pictures it looks as though Northumberland sees some pretty dramatic examples.

One thing all Barnabas's pictures have in common is very deep blacks. He says he recorded all his pictures as raw files before converting them to TIFFs, and I think that somewhere along the line during the conversion process the black slider has been moved a little too far to the right. While the effect has been to create very bold and impactful images, they don't actually look very real; too many dark tones have been turned into black, and the colour saturation is overdone.

As I have said in the past, it is a common problem that, when we gain control of our images via software, it becomes very tempting to turn up the contrast and make our pictures burst out of the page. However, we need to remember that in real life, even

at sunset, we may get strong colour but never quite like this. Our eyes are able to adapt to light and different brightnesses, so we never really see such high contrast levels. While Barnabas has sent in some very nice pictures, they could all do with some reprocessing to try to produce a more subtle effect. As it is, the high contrast makes the clouds in the first image look more like they herald the end of the world than just a brewing storm. In the second image, the sunset-lit mound with the castle on top looks as though it has been cut out and stuck on the page.

Nevertheless, they are nice pictures, and it would definitely be worth trying again – just don't process the raw file with as much ferocity next time. Also, the pictures all show signs that the colour saturation has been turned up too high. It's important to remember that if you're using Curves to adjust contrast, the saturation is automatically boosted, so you need to keep an eye on it and turn the saturation down manually.

The American Hangar Ian Slater

Canon EOS 40D, 24mm, 1/250sec at f/11, ISO 400

Architecture, and modern architecture in particular, isn't easy to photograph well. As Tom Mackie explains to us every month, it takes a lot of preparation, thought and careful consideration.

This picture from Ian is of the American Air Museum Hangar at the Imperial War Museum in Duxford, Cambridgeshire. He has successfully isolated the main point of interest, which is that incredible curving roof, and has taken it from a really dramatic angle, with the roof rising into the sky and then crashing down into the tarmac on the far side. He has also managed to capture some great reflections of the sky in the glass windows, and as some aircraft tails are visible through the glass it

See your pictures in print

Damien's picture of the week wins a £50 Jessops store voucher. The two runners-up each win a £25 voucher to spend on photobooks from Jessops' online service at www.jessops.com

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Motocross Peter Hart

Canon EOS 5D, 85mm,
1/500sec at f/16, ISO 200

Peter has sent in some good pictures of a motocross event and makes a great point in explaining his technique. When photographing motocross, he says it's easy to use a fast shutter speed to freeze the moment, but if the wheels aren't moving there's no sense of action. He says he tries to find shutter speeds that balance the wheels spinning while keeping the rider nice and sharp. As you can see, it's a technique that works.

What I particularly like about this is the upward angle, which gives a real sense of enormous height and speed. The dirt flying off the back of the bike lets us know where he's come from, and gives a real sense of how filthy the track is; debris spraying out behind him like cartoon motion lines. There is perhaps a hint of oversharpening, with some halos around the details, but at normal print size this is not that visible.

Peter's composition is perfect: the bike and rider have plenty of space to move into, and having the rider at the top of the frame really helps to suggest height. Peter has cropped the original to get this composition but that really doesn't matter; it just shows that he's exercised skill and good judgement on the computer. For these reasons, this is my picture of the week.

looks as though the planes are set against the sky, and I think that's a nice touch. It would be nice to see more of the plane, which would have been possible had Ian recomposed the shot with less space in the left-hand side of the image. I can see that he may have had a bit of a problem in doing this, as part of a wall is just creeping into shot in the bottom right-hand corner. However, if he had moved to the other side of it, or even positioned himself upon it, I think it would have worked.

Ian has got the uprights of the hangar mostly straight, but you can still see a little distortion where the right-hand uprights seem to be leaning backwards and those on the left are leaning forwards. This is perhaps the price you pay for using a wideangle zoom lens. It's a great shot, though, and it is definitely worth trying again, but this time I would explore a few different angles to try to capture both that lovely curving roof and more of the aeroplane.



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Welcome to our test, reviews and advice section. Over the next few pages we will present this week's equipment tests, reader questions and technique pointers

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Micro verdict

High technology, certainly, but this is an expensive way to move air around

Zeeion Anti-Static Blower £39.95

THE Zeeion Anti-Static Blower might look just like a normal air blower, but the company claims that its unique design will clean DSLR sensors more effectively than conventional types. The Zeeion's magic ingredient is its Silicon-RX construction. This special compound gives the air inside it a negative charge, which should help repel dust from the positively charged surface of a DSLR sensor. Valves at both ends of the soft-tipped blower mean that air only moves through it in one direction, and filters – again, at both ends – make it

impossible for dust to be sucked back into the bulb.

On paper, the Zeeion blower looks really interesting, but the benefits of the unique design are hard to test. It did a good job of shifting dust from my DSLR's sensor, but I can't say for certain that the charged air is any more effective than boring old normal air from a conventional blower. That said, the filters should mean that at the very least, the Zeeion only blows dust away, and never out, from its tip. This can be a problem with simpler bulbs, but is it worth £40? I'm not sure. **Barney Britton**

Jobu Black Widow II Gimbal Head £354.99 (lens plates from £30)

GIMBAL heads are popular with action photographers who want maximum possible control as well as stability. The Jobu Black Widow Mark II sits towards the top of Jobu's range, and its sturdy steel and anodised aluminium construction easily bears the combined weight of a Nikon D3 and 300mm f/4 lens. With the lens plate properly adjusted and the tightening screws undone, the camera and lens sit at rest with the lens horizontal. At this point, the camera can be elevated and depressed by almost 180° with very little effort, and with no fear of the camera slipping back or forward under its own weight and damaging the lens as there would be with a conventional ball or pan-and-tilt-head. This makes the Black Widow ideal for shooting sport or wildlife, where the camera is always in motion.

Although £360 is quite a lot to pay for a tripod head, the Black Widow is reasonably priced compared to some other gimbal heads on the market and extremely well built. **Barney Britton**

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Micro verdict

Compared to some gimbal heads, the Black Widow is excellent value and well constructed

Amateur
Photographer
Explains

Night-time fill-in flash

Richard Sibley explains how to control the light to create atmospheric portraits at night

USING a flashgun to light a night-time portrait can produce some wonderfully atmospheric images. Yet without a continuous light source it can be difficult to see how to light a shot and, more importantly, how to expose an image. Many inexperienced photographers rely on the automatic settings of their camera and flash, but often these pictures don't represent the atmosphere of the location where the image was taken.

However, it isn't as difficult as some people think to correctly use

a flash to create an atmospheric night portrait, particularly given the advantages of modern DSLRs. For starters, you are able to see the image you have just taken, so the exposure and flash power can be quickly adjusted. There are also a number of automated features, such as TTL flash metering and flash exposure compensation, that make setting the correct exposure easier. With most manufacturers offering cameras and flashguns with wireless capabilities, it is easy to become more adventurous when using flashguns.



Ambient

As we all know, taking night-time images without a flash requires long exposures and this can lead to camera shake. Of course, using a tripod can help, but you also have to make sure the subject remains still to avoid becoming blurred – and that's not easy. The alternative is to use a lens with a large aperture that allows more light to enter the camera and thus reduces the exposure time. When a lens is at its maximum aperture, though, images will obviously not be at their sharpest and the depth of field may be so shallow that not all the subject is in focus. Increasing the sensitivity setting can help reduce the necessary exposure time, but don't forget that it can also severely affect the amount of noise in the image.



On-camera flash

If there is not enough light to correctly illuminate a subject, it can be tempting to simply use a camera's built-in flash and select an automatic exposure setting. Most camera flash systems fire a pre-flash that allows the camera's TTL system to communicate with the flash and tell it the power output needed for a correct exposure. Usually the results are good, with a nicely exposed subject. However, the direct light from the flash looks unnatural: we are used to seeing things lit from above by the sun or by ceiling lights, not from light at head height. The direct on-camera flash also increases the likelihood that the subject will suffer from red-eye in the pictures. The automatic exposure mode may also not take the ambient light in the background into account, leaving a large black space behind the subject. With little or no ambient background light it becomes difficult to put the subject in any context, and it isn't representative of the scene at the time.



Ambient and flash

In-camera TTL flash is designed to light the subject, but it does not meter for the ambient background light. To create a more atmospheric shot, the exposure time should be long enough to allow the ambient light in the background to register. Due to the extremely short duration of the flash, it is the aperture setting, rather than the shutter speed, that will affect the flash exposure. In the above example, I was happy with how the flash illuminated the subject, so I used the same flash and aperture settings as in the on-camera flash image (Image 2). However, I adjusted the shutter speed so that rather than being 1/250sec it was 1/4sec. This shutter speed is closer to the exposure time of the ambient light image (Image 1). By combining the aperture used in Image 1 with the shutter speed from Image 2, both the subject and the background are nicely illuminated, creating a more pleasing image. However, there is still the issue of the direct on-camera flash looking a little unnatural.



Off-camera flash

If you want to take the technique a step further, use an off-camera flashgun. Place the flash at around 45° from the front of the subject, in the 10 o'clock or 2 o'clock position. Keep the flashgun above the height of the subject and angle it down so that it is pointing towards the subject's nose. This should avoid the 'rabbit in headlights' look that direct in-camera flash can produce. Expose the picture as explained in Image 3. A wireless or cable TTL flash usually produces good results. However, if you are not happy with the flash result use flash exposure compensation to get the image you want. When using a fully manual flashgun refer to the flash guide number (GN) chart, which can usually be found on the rear of the flash or in the manual. Use this to work out the correct flash power and aperture based on the distance between the flash and the subject. Once the correct aperture and power have been calculated, meter for the ambient light to calculate the correct shutter speed.

Backlighting

You can use the same mixture of flash and ambient lighting to create interesting effects. Rather than relying on the ambient light of the scene, you can create your own. Whether it is car headlights, as shown here, or Christmas decorations, try to create your own backlighting effects using a burst of flash to light your subject.

Headlights



Headlights and flash



- 1** If you don't have a lighting stand for a flashgun, hold the flash yourself, put the camera on a tripod and use a remote release or self-timer to trigger the camera.
- 2** Using light modifiers, such as a diffuser, or small softbox for a more flattering portrait.
- 3** If using on-camera flash, try folding some tracing paper over the flash to make a small diffuser.
- 4** Make sure the WB is set to the flash setting. The subject's face is the most important part of the image and it will be lit using flash.

Amateur
Photographer
Top tips



White balance

When taking shots at night, you will probably have a number of different light sources in the image. These might include sodium streetlights, halogen, fluorescent or tungsten lights in shop windows, as well as the flash you are going to use to light your subject.

It may sound obvious, but when using a flashgun make sure you set the white balance, either in-camera or in a raw editor, to 'flash'. With lots of other light sources around it may be tempting to use a white balance for tungsten, for example, to reduce artificial colours. However, if you do this your subject will become very blue. Remember that the subject of the portrait is the focal point and that person must be correctly colour balanced.

Don't forget that you can also perform a selective colour balance adjustment using image-editing software.

Selective colour balance adjustment

1 In this image, I want to reduce the orange tungsten lighting on the wall in the background. As the subject is the focal point, the image was shot using the flash white balance setting so the subject's face is the correct hue.



2 To ensure that the subject's face, hair and hands are not affected by the colour adjustment, a selection needs to be created around them. I have used Photoshop's Quick Mask tool to do this, but equally you can use the Marquee tool. If you use the Marquee tool, make sure you invert the selection so that the background, not the face, is affected.



3 Choose Image>Adjustment>Hue/Saturation and select Yellows. Now reduce the Saturation of the yellow in the image until the colour starts to look natural. For best results you should also reduce the saturation of the reds.



4 The colour cast should now have been reduced significantly, but without affecting the subject's skin tone. In this image it has been fairly straightforward to reduce the tungsten light, but very complex lighting arrangements may require much more masking or selection of areas to become neutral. Also, remember that you don't always want to remove all colour from ambient light as in some images it helps to create an atmosphere.

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Canon PowerShot G11

Is the pixel race slowing down? **Canon's PowerShot G11** comes equipped with four million fewer pixels than its predecessor, so how has this affected image quality? We put it to the test

Richard Sibley
Technical Writer



LET'S face it: the average consumer will always be impressed by a camera that has a high pixel count. The reason for this is not because they'll need the kind of resolution that 100 trillion pixels gives them, but because they think more pixels always means better.

With a modest ten million pixels, the Canon PowerShot G11 isn't aimed at the average consumer, but rather at photographers who appreciate picture quality, build and handling above the ability to produce prints the size of an Ordnance Survey map. In fact, the G11 may be something of a milestone as it actually produces images that

have fewer pixels than those produced by its predecessor, the PowerShot G10. To be precise, it has more than 4.6 million fewer pixels.

Most of the other features of the PowerShot G11, such as the 5x optical zoom lens, magnesium-alloy body and raw-shooting capabilities, remain the same as those of the G10. However, a feature of older PowerShot G-series cameras makes a welcome return: the articulated, rear LCD screen. Such a screen was last seen with the launch of the PowerShot G6 in August 2004.

The PowerShot G11 appears to be an extremely interesting compact camera. However, with the G6, G9 and G10 all having been named Amateur Photographer Enthusiast Compact Camera of the Year in 2005, 2008 and 2009 respectively, the G11 has a lot to live up to.

Features

The most talked about feature of the PowerShot G11 since its announcement in August has been its ten-million-pixel CCD sensor. This is a marked change from the 14.7-million-pixel sensor of the PowerShot G10, though both sensors are the same size, at 1/1.7in (7.6x5.7mm). This means that the photosites of the G11 are far less densely packed together than those of its predecessor. In fact, you have to go back three generations to the PowerShot G7 to find a G-series camera that has ten million pixels. Incidentally, there was no PowerShot G8 as its pronunciation sounds, in a particular Chinese dialect, like a slang word for male genitalia, so Canon went straight from the G7 to the G9.

To help prevent camera shake, the

Canon PowerShot G11 High-end compact camera



At a glance

- 10 million pixels
- 28-140mm zoom lens
- Vari-angle 2.8in LCD screen
- Hotshoe
- Optical viewfinder
- Street price around £500

imaging sensor of the G11 features a shift mechanism to counter any slight movements or vibrations.

Like the PowerShot G10, the G11 uses a Canon Digid 4 image processor, which is the same system used in all Canon's current DSLRs. This is capable of processing raw and JPEG files simultaneously. Canon has also retained the 5x



**Amateur
Photographer
Lab test**

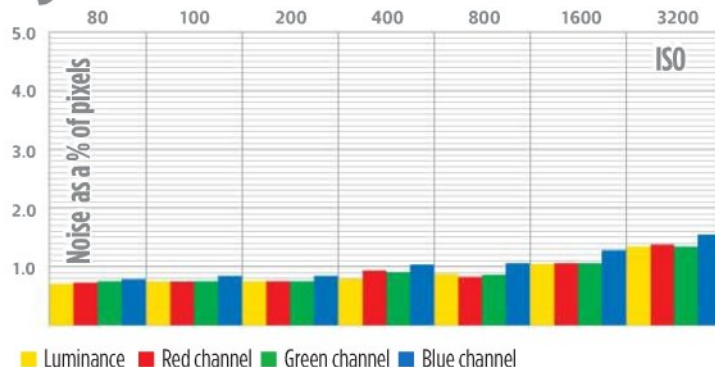


Resolution, noise and sensitivity

The reduction in sensor resolution from the G10's 14.7 million pixels to the ten million pixels of the G11 appears to have helped reduce noise levels – so much so, in fact, that Canon has increased the maximum ISO sensitivity by a stop to ISO 3200.

With fewer pixels there is a drop in the amount of detail that can be resolved, but for a ten-million-pixel camera the G11 puts in a good performance. Even JPEG images manage to reach 24 on our chart, putting the G11 on a par with many 12-million-pixel DSLRs we have tested.

This level of detail starts to reduce when ISO 800 is reached, and by ISO 3200 the images only reach around 18. That said, this is 1EV better than the G10, which reached



18 at ISO 1600. Even at ISO 80, luminance noise is visible in JPEG files, but it is not of any concern until around ISO 800, when it

starts to make images 'grainy'. Above this sensitivity, noise reduction and sharpening can cause the odd strange image artefact

and a loss of detail and sharpness.

Colour noise takes the form of patches where the pixels have a slight purple or green tint to them. It is clear that in-camera noise reduction has attempted to minimise the effect, but they are still noticeable, particularly as the ISO increases.

If you are shooting raw files, it is possible to extract more detail than is present in the in-camera JPEGs, particularly above ISO 800, but only if you compromise by allowing some luminance noise to be visible.

Although the graph shows low noise at ISO 3200, due to the harsh noise reduction the image quality doesn't compare to a DSLR.

●●●●●●●●●● 24/30

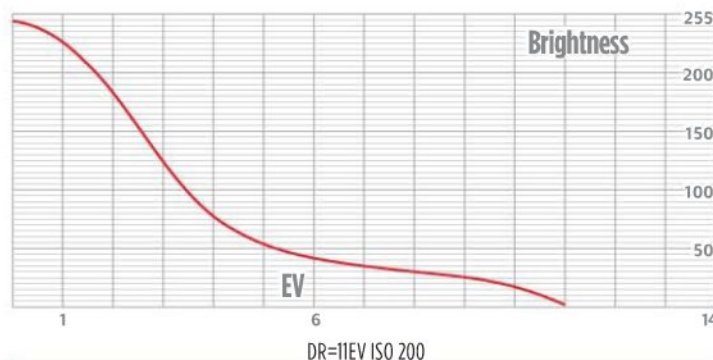
Dynamic range

The dynamic range of the PowerShot G11 is around 11EV, which is particularly good for a compact camera. I find that the lower midtones are a little dark and need lifting slightly, which is reflected in the graph on the right.

The curve is also reasonably steep in the highlight area, which may mean a lack of detail in the brighter areas. Generally, I didn't find this too much of an issue as the evaluative metering seems to prevent areas becoming too burnt out. Underexposing by around -0.3EV also helped prevent this in most cases, but midtones then need lifting using software afterwards.

For holiday snaps and general shots, the dynamic range is very good and the majority of images can be printed straight from the camera. If you do encounter a tricky scene, I recommend shooting raw files and slightly underexposing.

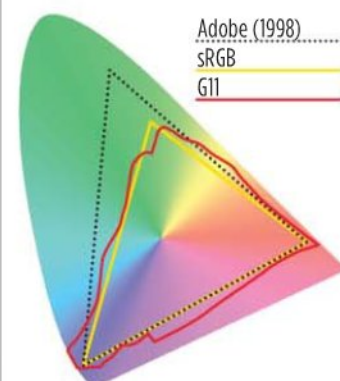
●●●●●●●●●● 7/10



Understanding the graph

This graph shows the brightness values recorded by the test camera when it is used to photograph a stepped graduation wedge. The wedge has transmission values in 1/2EV steps ranging from 0 to 12EV. The camera's exposure is set so the 12EV section in the wedge has a brightness value of 255. Software analysis of the image then determines the recorded brightness values of all the other steps and calculates the camera's dynamic range.

Gamut



Compared to a DSLR, the PowerShot G11 has a smaller colour gamut. This will affect the camera's reproduction of some hues, and there may be some instances of blocks of colour in images. However, most of the standard sRGB gamut is covered and colours are generally vibrant and great for printing straight from the camera.

optical zoom lens of the G10 in the G11. It has an equivalent focal length of a 28-140mm lens on 35mm format and a maximum aperture of f/2.8-f/4.5.

The maximum shutter speed of the G11 remains at 1/4000sec, which is impressive for a compact camera. In auto mode, the slowest shutter speed has been lengthened from 1/60sec in the G10 to 1sec in the G11. When set to manual, the slowest shutter speed remains at 15secs. When very slow shutter speeds are required during bright conditions, the G11 has an internal -3EV neutral density filter. This ND filter has been a feature of the G series since the G3, and may be particularly useful for those who like to blur running water in their images.

For the enthusiast photographer, the PowerShot G11 contains a whole host of features. While most of these have been inherited from the G10, the reduction of the sensor's resolution and the addition of a vari-angle LCD screen are more than insignificant upgrades. Both these changes could affect the image quality and improve the way the camera handles.

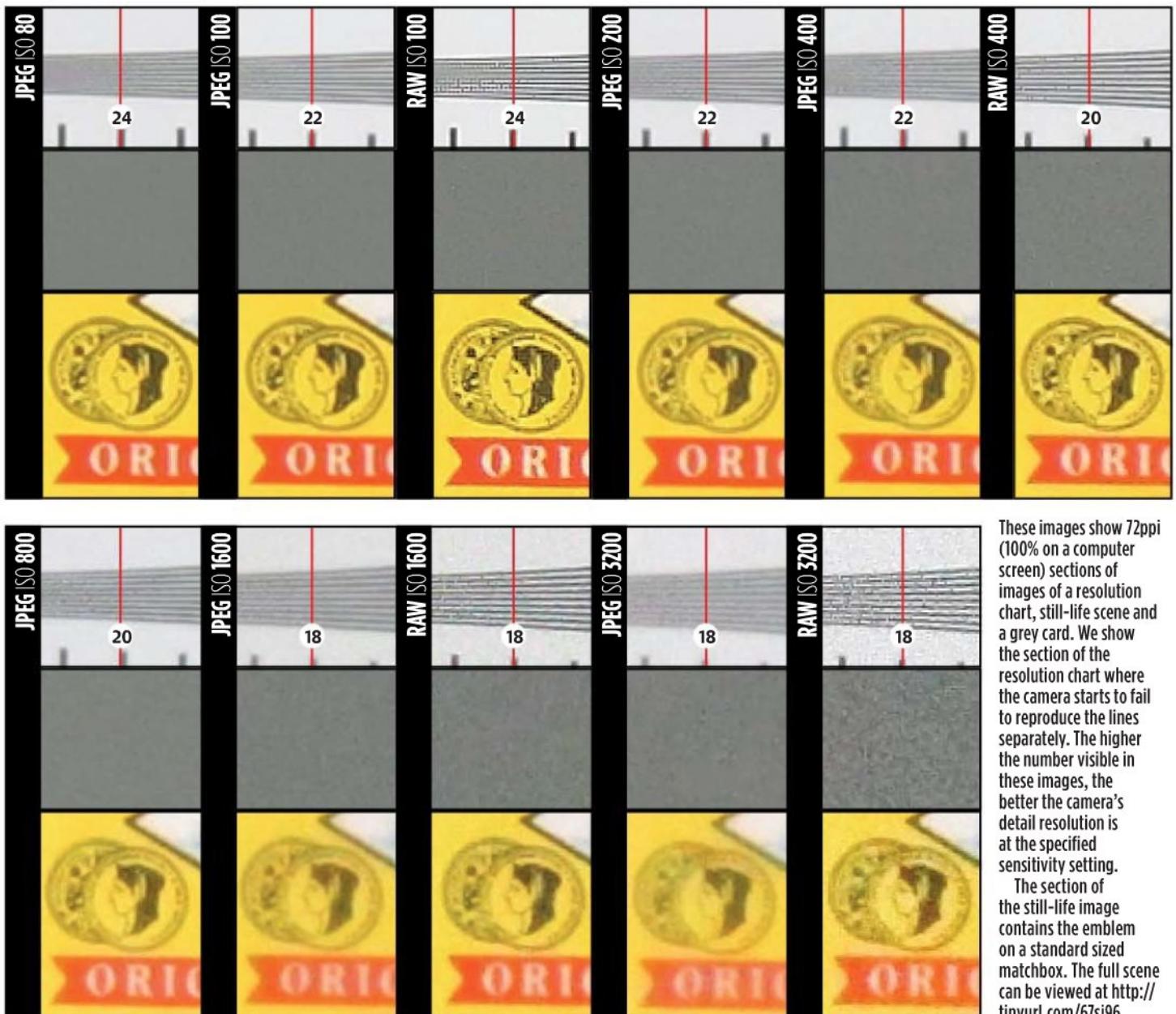
●●●●●●●●●● 7/10

Build and handling

With a solid metal body, the G11 is far from the lightest compact camera on the market. At 355g it is fractionally heavier than the G10, and is also slightly larger. The addition of the vari-angle screen means the G11 is around 2mm larger than its



By default, the colours of the PowerShot G11 are vibrant but without being over the top. The vari-angle LCD screen makes it easy to capture low-angle images



These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, still-life scene and a grey card. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting. The section of the still-life image contains the emblem on a standard sized matchbox. The full scene can be viewed at <http://tinyurl.com/67sj96>

predecessor in both width and depth.

Those who are used to an ultra-compact camera will have to get used to the PowerShot G11. It will fit into a trouser pocket, but I would suggest that it is more comfortable to carry it in a coat pocket or a small bag.

I have always liked the way the G-series cameras handle and this latest version is just as good. By having separate control dials for both exposure compensation and ISO sensitivity, the camera is extremely quick to operate.

The introduction of the vari-angle screen means that the monitor is no longer as flush with the rear of the camera as it was in the G10. As it juts out, it makes the buttons on the right-hand side a little cramped together. Although I didn't find this a problem, it

may be something to consider if you have particularly large fingers.

A control dial on the rear of the camera is used to change the aperture and shutter speed, and it is quick and simple to operate. However, I would have preferred a control wheel on the top right (when looking at the back of the camera), so that it handles more like a DSLR.

●●●●●●●●●● 9/10

White balance and colour

I tested the PowerShot G11 outside in bright sunlight and overcast skies, in tungsten lighting and even under the fluorescent lighting of an underground car park. Each time the auto white balance did a good job. Under tungsten and fluorescent light

better results are obtained by using the relevant preset white balance settings, but AWB produces images that still retain a slight colour hint of the ambient light, which gives the images atmosphere. Remember that sometimes you don't want a scene to be completely neutral.

For colour control, the standard Canon range of My Colour styles are available, including Vivid, Neutral, B&W and Positive Film. Vivid is a particular favourite of mine for producing punchy pictures with impact, but if you can't find a preset style that you like, you can always set up a custom style.

My Colour styles are not applied when shooting in raw, even if you are shooting raw and JPEG files simultaneously. However, they can

be applied afterwards to CR2 raw images that are processed in the included Canon Digital Photo Professional software.

One of the things I appreciate most about using the G11 is that it is possible to get great results from JPEG files straight from the camera. This offers the best of both worlds for snapshot photographers and those who prefer the attention to detail that shooting raw allows.

●●●●●●●●●● 8/10

Metering

Using the G11's evaluative metering produced printable images in most situations I threw at it. When exposures did need adjusting I was able



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THE Eye-Fi system is intended to bring Wi-Fi connectivity to any camera that is compatible with the SD format. This is possible because unlike other 'Wi-Fi-ready' cameras, the transmitter is actually built into the card.

Setting up the Eye-Fi is easy, and a comprehensive online interface allows you to determine how and where images are uploaded when the card is connected to a network, as well as set up geotagging preferences. The Eye-Fi card can be configured for up to 32 wireless or 'ad hoc' networks, and images can be sent straight from the camera to your computer and/or one of several popular photo-sharing websites. The Pro version of the Eye-Fi, tested here, differs from others in the range by offering a larger 4GB capacity, and the ability to transfer raw as well as JPEG files. If you'd rather not transfer everything on your card, it is possible to set the Eye-Fi to upload only those images that have been protected from deletion – a function that is available on most DSLRs and many compact cameras.

Once everything was set up, I put the card into my camera and took 50 JPEG pictures in quick succession. Images began uploading within a few seconds, but with my Nikon D90, laptop and wireless router in the same room, 50 JPEG files transferred to my desktop in a sluggish 15 minutes. Another 50 images, shot from an adjoining room out of 'line of sight' of the router, took longer, at 25 minutes, including several interruptions as the connection was lost and re-established. Raw files from the D90 take roughly 30% longer in all instances.

Concerned that this was rather too slow, I went online to Eye-Fi's support website, which advised me to move closer to the router, or failing that, remove the card from my camera and use the supplied USB card reader. I took the latter option, and everything on the card – 150 images totalling 1GB – transferred to my desktop in 49 seconds.



Eye-Fi Pro 4GB SDHC card

The **Eye-Fi Pro** promises to add wireless connectivity to any camera with an SD slot. **Barney Britton** puts it to the test

Look – no wires!

To be fair, the Eye-Fi doesn't claim to be the fastest method of getting images from your camera to a computer. Currently, its main selling point is that it removes the need for a wire between the two devices. This is especially useful for remote camera setups or for studio shooting, where the photographer wants to move around and continue shooting while an assistant edits his or her images from the other side of the room. Assuming that the camera can be kept within 15–20 metres line-of-sight of the computer and/or wireless router, the Eye-Fi does the job, although studio photographers should be aware that few professional cameras are designed for the Secure Digital card format. This wouldn't be a problem

if the Eye-Fi could be used with CompactFlash-to-SD converters, but unfortunately it can't.

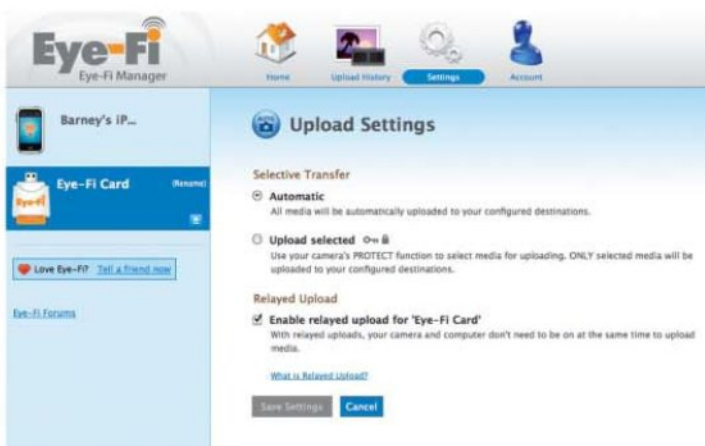
I said that the wireless interface is 'currently' the Eye-Fi's main selling point, but as yet Eye-Fi does not offer 'hotspot' support in the UK. A hotspot is a public place with open Wi-Fi access that the Eye-Fi can connect to automatically, and upload images from. The images are sent either straight to your choice of photo-sharing website, or held on Eye-Fi's servers and downloaded to your computer the next time it is connected to the internet. The best we have, for the time being, is the occasional pub or café that offers open, non-password-protected Wi-Fi access, but these are few and far between. Most free Wi-Fi in the UK still requires the user to enter a password, which requires an internet browser. Eye-Fi is trying to find a hotspot 'partner' in the UK, but until it does, this major selling point is largely unavailable to users in this country.

This frustrating limitation is a consequence of the way in which the Eye-Fi works. In cameras with built-in Wi-Fi technology, the LCD screen can act as an interface for configuring the service, adding networks and so on. The Eye-Fi card, in contrast, operates almost as a parasite – an autonomous system that burrows into the camera and draws power from its battery, but with the exception of a few current camera models, does not interact with it. Even those cameras that are 'Eye-Fi smart', including the Nikon

D5000 and D3000, offer little more than a minimal 'enable/disable Eye-Fi' interface, and an upload notification on the LCD screen.

Verdict

The Eye-Fi is an inspired piece of technology, and the fact that a reliable wireless transmitter can be built into such a tiny card is an achievement in itself. However, it has many limitations, including slow upload times, increased battery drain during image upload, and in most cameras an entirely online interface that requires a computer to make any configuration changes. Ultimately, despite its advanced features, I can't help thinking that at least until hotspot support arrives in the UK, the Eye-Fi is an expensive solution to a problem that very few people actually have. **AP**



Eye-Fi Manager is an online interface for configuring options

System requirements ● A PC or laptop computer running Windows XP, Windows Vista, Windows 7 or Mac OS X (10.4 and above), with an 802.11b, 802.11g or backwards-compatible 802.11n wireless network.

● An internet browser: Internet Explorer (Windows), Firefox (Windows and OS X) or Safari 3 (OS X 10.4 and above)

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Fit for film

William Shields asks I recently bought a Canon AF telephoto converter from a local car-boot sale, but I have no idea which camera it is designed to fit. Can you help?

Barney Britton replies This accessory is designed exclusively for the Canon Sure Shot Multi Tele, a film compact camera released in 1998. The Multi Tele could shoot full or half frame on 35mm film, and its lens had 35mm and 60mm focal lengths. With the telephoto converter attached, the camera's maximum telephoto setting is increased from 60mm to 75mm. Although not a huge increase in pulling power, it is enough to make the Multi Tele's lens more useful for portraiture.



Like most film compact cameras, there are plenty of Canon Sure Shot Multi Teles on the second-hand market at low prices. If you want to sell the converter, expect to get around £10 for it.

In-camera cropping

Robert Allison asks I want to buy a digital compact camera and I'm leaning towards a Canon Digital IXUS 85 IS, but I don't own a computer. If necessary, is it possible to crop my digital photographs from within the camera?

Barney Britton replies It is indeed possible to crop your photographs within the camera, Robert. Canon calls this function 'trimming', and you can apply it to any image after it is captured using on-screen controls.

The real macro?

David Perotta asks I recently bought a Sigma 70-300mm 'macro' zoom lens for use with my DSLR. I realise that this is strictly an incorrect use of the term 'macro', as Geoffrey Crawley's recent articles on the subject have made clear (see AP 8 August and 12 September). The 'macro' function is limited to the 200-300mm range, and there is a small switch on the lens barrel marked 'Norm/Macro'. This has the effect of locking the focal length above 200mm and freeing the focusing ring to travel to much closer settings down to a minimum of 1.5m (1:2). Why is this close-focusing ability limited to the longer end of the zoom's focal range?

Geoffrey Crawley replies Lenses are generally corrected for work at normal distances to infinity. As focus moves

closer some corrections, notably that for spherical aberration, begin to deteriorate – unless special measures are taken.

The lock on your 70-200mm lens is there to prevent close-up use at focal lengths that would give poor-quality results. The narrow viewing angle at 200-300mm means spherical aberration is not as intrusive as it would be at the wider viewing angles below about 200mm.

All play, no fun

John Cross asks I have recently upgraded from a Canon EOS 350D DSLR to a Canon EOS 40D, on which I use a Canon EF 100-400mm f/4.5-5.6 IS L USM lens. When the lens is mounted on the EOS 40D, there is an alarming amount of play in the lens mount, which wasn't a problem with the EOS 350D. I don't have this issue with other Canon lenses, which mount tightly onto the EOS 40D. Will this affect sharpness, and how can I solve the problem? I have owned the 100-400mm lens from new, and it is in excellent condition with no wear showing on the mount.

Barney Britton replies I have spoken to Canon on your behalf, John, and I received the following advice. If the image quality does not seem to be adversely affected by the play between camera and lens compared to results from your EOS 350D, it is probable that no action is required.

However, if you would like to get the affected equipment looked at, you should return both your EOS 40D and 100-400mm lens to Canon's Elstree service centre for them to check. The cost is likely to be around £50-£60, with a turnaround time of approximately ten days. The address is: Canon UK Ltd, 130 Centennial Park, Elstree, Borehamwood, Hertfordshire WD6 3SE. Tel: 0870 514 3723.

Canon advises that if you do decide to send any equipment in for checking, you include a covering letter containing as much detail as possible about the problem.

Magnifying accessory

Billy Craddock asks I recently bought a second-hand Nikon D2Xs, as an upgrade to my Nikon F5 film camera. However, one of the consequences of the smaller-than-full-frame sensor is that the viewfinder image of the D2Xs is smaller than I'm used to. Is there some sort of magnifying accessory available to increase the size of the camera's viewfinder?

Barney Britton replies There is, Billy. The accessory you need is called the DK-17M, and it fits all Nikon SLRs with the now-standard circular viewfinder, from the F4 onwards. The DK-17M should cost around £25, and is especially useful when shooting with Nikon's D1, and D2-series professional DSLRs. On a full-frame DSLR like the Nikon D3s, however, or the older F4, F5 and F6 models, you may experience some vignetting of the viewfinder image.



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Colour profiling puzzle

Dutchpuzzle asks I shoot JPEG files with my Nikon D200, and I get different results when I open my images in Adobe Photoshop, Adobe Lightroom and BreezeBrowser Pro. Why does this happen? I use an Eizo screen with a Windows PC. Is this a colour profiling issue?

El Sid replies If you were shooting raw files, I might expect some differences between BreezeBrowser Pro and the Adobe programs as they are probably using different algorithms to develop the image (you'd probably get another variation if you used Nikon Capture NX, but with JPEG and raw I'd expect Photoshop and Lightroom to be similar.

Angela Nicholson replies Adobe Lightroom has no colour management, but Photoshop and BreezeBrowser Pro do. You need to ensure that these packages are set to use the same colour profile. To do this, go to Preferences in BreezeBrowser Pro and the Colour Settings (in the Edit menu) in Photoshop.

Compatible with Leopard



Tim Cook asks Since upgrading to Apple's latest Snow Leopard version of its OS-X operating system, my copy of Nikon Capture NX2 shows an error message whenever I attempt to open any files. I presume this is a system compatibility issue, so is Nikon working on an update?

Barney Britton replies I have the same problem, Tim, and although I have no firm information to pass on, I am assured by Nikon that Capture NX2 will be updated to run properly on Snow Leopard as soon as possible. The same goes for all current Nikon software, including View NX and Camera Control Pro 2. It is possible that by the time you read this an update

will have been issued, but if not, keep an eye on the 'Support and Downloads' page of www.nikon.co.uk 'Customer Services' section for more information.

FAQ

Frequently Asked Question

Many cameras offer dioptre correction on their viewfinders. In-built dioptre correction is a fairly recent invention, but accessory dioptre correction lenses have long been available for many rangefinder and SLR cameras. A dioptre correction lens corrects the camera's viewfinder for the

eyesight of the photographer. Someone with perfect eyesight shouldn't need any dioptre correction, but for short or far-sighted photographers, it is a must.

A dioptre is a measurement of the optical power of a lens, equal to the reciprocal of the focal length, in metres. The dioptre lenses in a camera's viewfinder typically span a range of -3 to +1 dioptre, which corrects for anything from mild myopia to mild hyperopia. This correction, plus the photographer's contact lenses or spectacles, should make the viewfinder clear and crisp. **Barney Britton**

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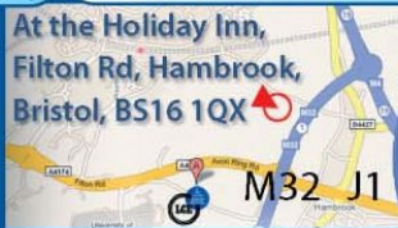


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ICONIC SCIENTIST

Sir John Herschel

1792-1871

Geoffrey Crawley looks at the life and work of the man who first coined the term 'photography' and discovered how to make images permanent

JOHN William Frederick Herschel was born on 7 March 1792 in Slough, Buckinghamshire, the only son among Sir William Herschel's ten children. His father was a noted astronomer remembered chiefly for the first observation, made in 1781, of the planet Uranus, who also catalogued double stars and galaxies. A baronetcy was awarded in recognition of the importance of William's work and, upon his death, the knighthood passed to his son. Quite apart from that, John Herschel's own contributions to science would probably have won him the award anyway.

Thanks to his father's success, John was educated at Eton and then St John's College, Cambridge. When he graduated in 1813, it was as senior wrangler – the traditional nomination for the most accomplished mathematician. One of his friends was Charles Babbage, regarded as the father of computing following his design of a mechanical calculating engine.

After graduating John went into his father's profession, and in 1816 he built his own reflector telescope with an 18in diameter mirror and a 20ft focal length. His father, who was born in Hanover, Germany, died in 1822 at the age of 84 and his son began a re-examination of the stars in his catalogue. Work in several scientific fields won him recognition and awards.

In 1831, John published a discourse on what we now term 'the scientific method', which could be summed up as 'deduction from observation'. It proved immensely influential and, among others, inspired one Charles Darwin to work with 'burning zeal'. In fact, some of

Herschel's statements on creation, following his stay in South Africa to observe the southern night sky, have a distinctly Darwinian flavour. The two met in Cape Town in 1836 during the voyage of the *Beagle*. In the opening of *The Origin of Species*, Darwin acknowledged Herschel's influence.

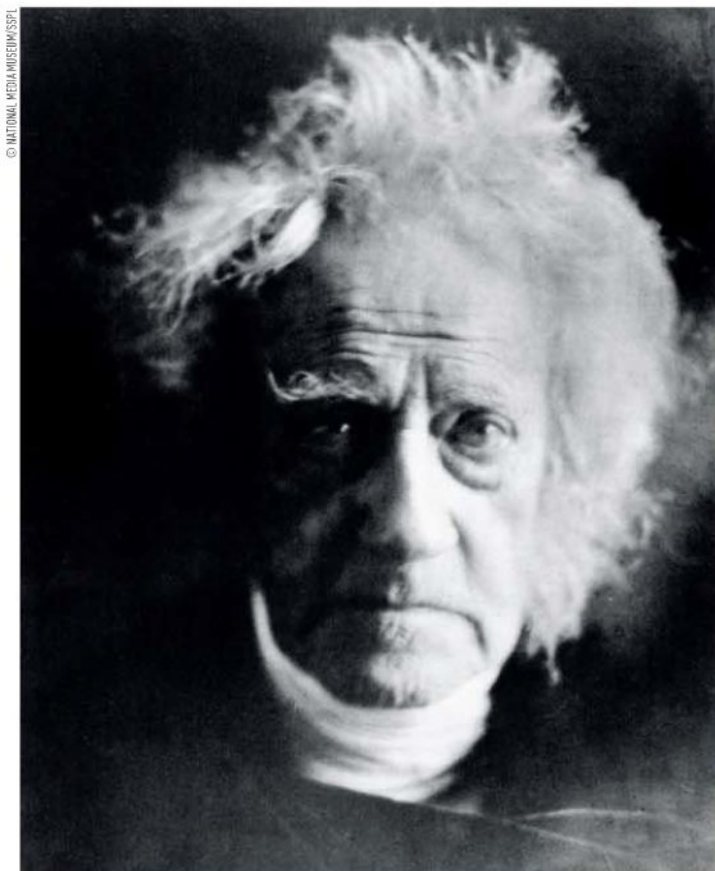
While in South Africa, John and his wife had laboriously compiled 132 illustrations of plants using a camera lucida of his own design to draw the outlines. On his return to England in 1838, having observed and named seven of Saturn's satellites, he became interested in the experiments being made in recording the images produced by the camera lucida. He was amazed by the daguerreotype and wrote glowingly about it to Henry Fox Talbot: 'Every gradation of light and shade is given with a softness and fidelity which sets all painting at an immeasurable distance'.

John Herschel and Fox Talbot were interested in the use of silver salts for recording images. The problem that had stumped early investigators, such as Thomas Wedgwood, who wanted a cheaper way of decorating pottery than hand painting, was the rapid darkening of the image, except in low-level candlelight. It was caused by blackening on exposure to light of the remaining – non-image-forming – light-sensitive silver salts.

Back in 1819, Herschel had found that 'hypos' (sodium hyposulphite or thiosulphate) would dissolve silver salts. Now, 20 years later, he used this property to remove the unused salts in a developed emulsion, leaving the silver image clear and transparent. *Photography*, as Herschel named it in a paper read at the Royal Society on 14 March 1839, had arrived – and it has never looked back. He was also probably the first person to use

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Julia Margaret Cameron took this portrait of scientist and astronomer Sir John Herschel in 1865



“Herschel's photographic researches included work on the cyanotype process, an early version of the blueprint and human colour blindness”

the terms 'negative' and 'positive'. His photographic researches later included work on the cyanotype process, an early version of the blueprint, the reproduction of colour and human colour blindness. He also discovered the light sensitivity of platinum salts, which is the basis of the platinum process.

John Herschel died at Collingwood, near Hawkhurst in Kent, in 1871, aged 79, a modest man with a global reputation. His wife, nee Margaret

Brodie Stewart (1810–64), bore nine daughters and three sons, with the sons becoming Fellows of the Royal Society. The well-known portraits of him by Julia Margaret Cameron, whose son Henry's second name was Herschel, show him after his wife's death and a few years before his own. One of Mrs Cameron's portraits (see picture above) hangs in my study. It would be my choice of one photograph to have on my desert island. **AP**

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Gitzo GK1580OT Tripod

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GK1580OT Ocean Traveler	£789.95
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Gitzo GK2580QTR Tripod

Offers excellent maximum load capacity and great torsion rigidity thanks to G-Lock and the newly designed upper casting. Extremely lightweight and compact, this kit is the ultimate solution for photographers looking for a regular size tripod that combines lightweight, compactness and transportability without compromising on stability and image sharpness.

GK2580QTR Tripod	£549.95
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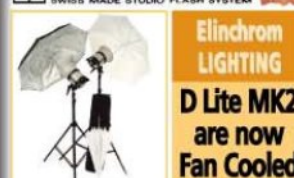
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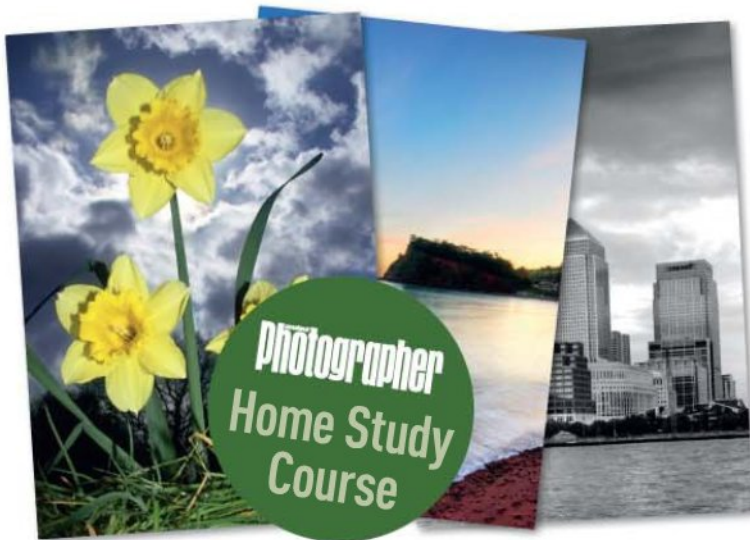
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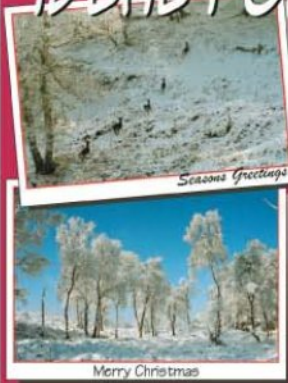
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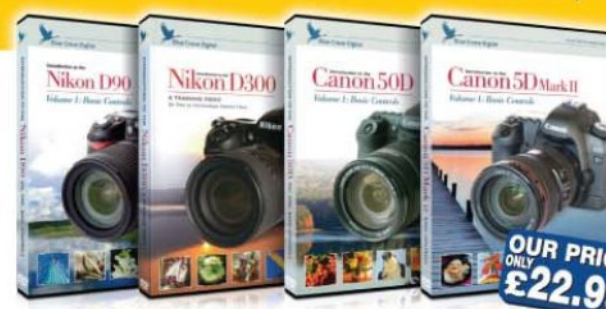
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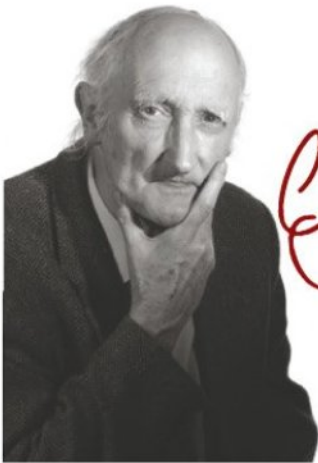
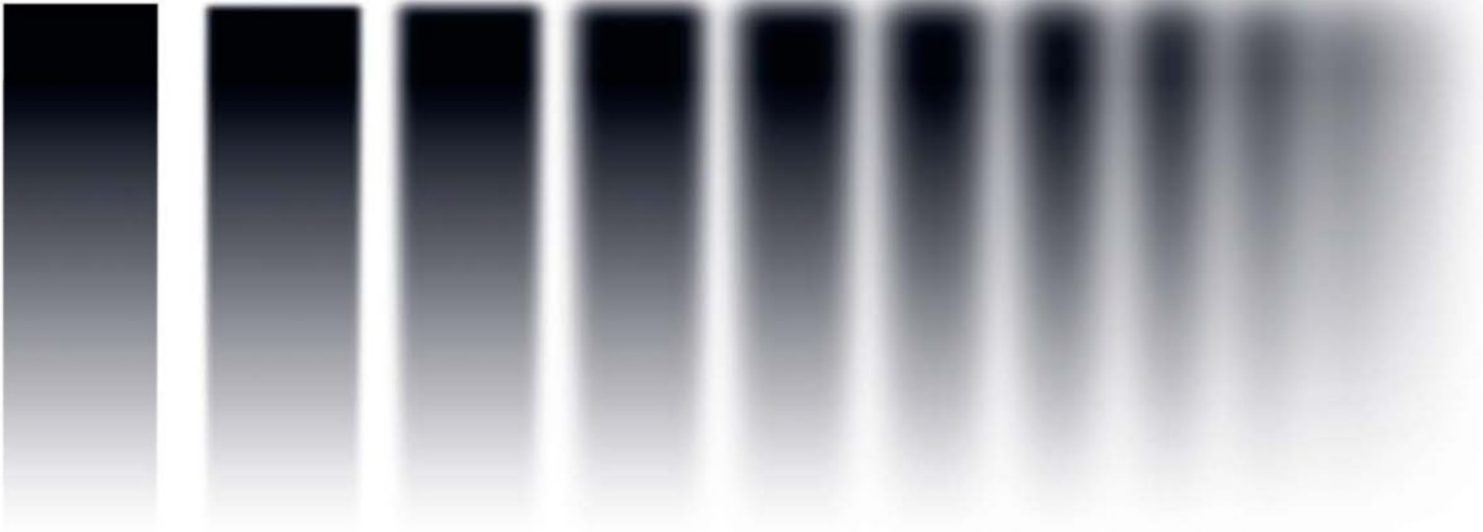
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Geoffrey Crawley explains... Resolution

FOR MOST PHOTOGRAPHERS, DETAIL IS EVERYTHING. IN PART ONE, **GEOFFREY CRAWLEY** LOOKS AT RESOLVING POWER

UNIL the 35mm film camera arrived, no one was particularly concerned about 'resolution' – that is, the ability of a lens or imaging medium to record detail. With the large formats then commonly used by photographers who looked for high quality, fine detail was imaged sufficiently large for resolving power not to be an issue. However, when the smaller 24x36mm frame came along, the ability of the lens and film to resolve detail became a prime issue – as it is today, with the still smaller, roughly 23.5x15.8mm (it varies) APS-C-size sensor used in most DSLRs. 'Resolution' and 'resolving power' are now used interchangeably, although the former actually refers to that property of a lens, film or sensor, and the latter to its actual numerical value.

Lines per millimetre

This numerical value is usually expressed in line pairs per millimetre, commonly shortened to 'lines per millimetre'. The lines themselves are known as 'bar lines': a black bar on a white background. The reason for the term 'line pairs per mm' is that, since it is the thickness of the bar line that

is the measure of resolving power, the white on either side of it has to be included. So the change from a white line to a black line and back to a white one, or from black to white and back again, makes a line pair.

Now, if we plot the change in brightness between the black and white bars, and if the optics and recording medium are good, it will ideally have a rectangular shape, termed a square waveform. A resolution test target typically consists of a series of bar lines of stepped or continuous reduction in width. The target is imaged from a distance appropriate to the focal length of the lens, so that the width of the bars recorded on the medium is known. Then, by examining the result, the resolving power of that lens and sensor/film combination can be rated.

Definition

How is the highest resolution point decided? This is crucial, as in practice the point on the test chart where the black and white bar lines merge into a grey even tone does not happen suddenly. The contrast (the difference in brightness) between the imaged

black and white lines slowly decreases towards the higher resolution end of the chart until they merge. It is common to have two lenses with the same resolution disappearing point, but with one maintaining contrast between the black and white lines further than the other before tailing off rapidly. So, to fully rate the performance of a lens, film or sensor, we must know not only the bar line resolving power, but also how good the contrast is between the black and white lines. This is done by plotting a graph in which the contrast of the lines is plotted against their resolution. These are the graphs in AP's lens tests.

Many photographers of all abilities prefer lenses that have high contrast-resolving power – but not everyone does. This is because a lens computed to give maximum contrast will give a great deal of sharpness, but may also cause a loss of subtlety in the gentle gradation of colour hues and greyscale values. While digital files can be adjusted to soften gradations using software, it cannot magically create what is not already there.

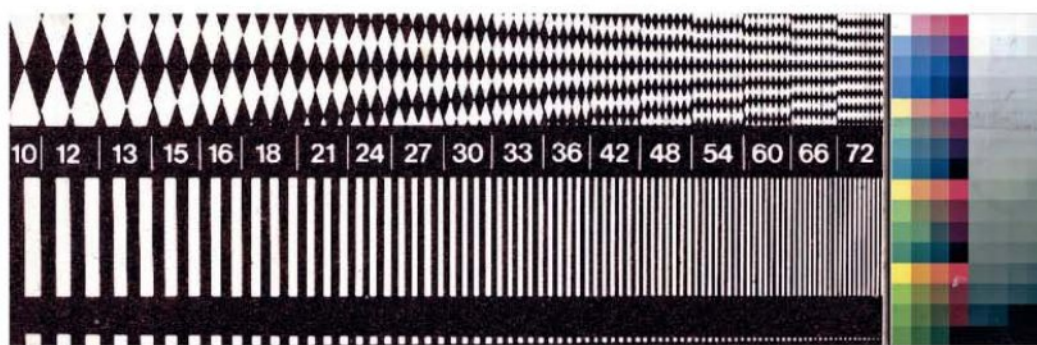
Furthermore, to compute a lens to give high contrast means assigning

most of the light volume in the image to the end with the lower resolving power. The result is a roll-off in resolution at the other end, which has higher resolving power. Lenses of really high resolving power therefore tend not to have the highest levels of contrast – more like medium high. However, they may instead be better at recording colour and tonal subtleties, sometimes described as being more 'pictorial'.

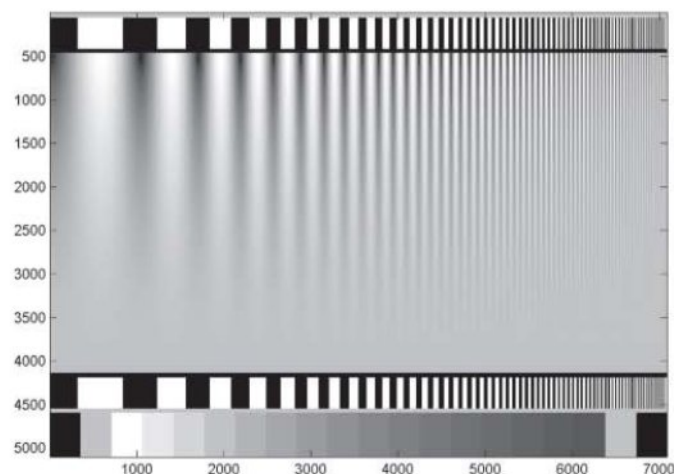
Is resolution vital?

Many photographers pay too much attention to the resolution of both lenses and sensors. There is no reason to pay out for the highest-resolution lens or camera if your staple product is an A4 print, or even an occasional A4 from a fair-sized section of the image. If the degree of enlargement is insufficient to space out the finest detail in the print, then higher resolving power is pointless. The generally accepted criterion is that good contrast-resolving power to at least 30lpmm is critical for good image quality. For optimum performance, good contrast to 50lpmm is desirable. Most modern lenses are computed to give this. Although there are additional factors involved in digital imaging that are not present with film, the same guide levels are applied.

Film users are not often concerned with the numerical value of the resolving power of their emulsions. Similarly, digital photographers need not be obsessed with the resolution of their sensors. A sensor of around 10–12MP is sufficient for most amateur work. As for the lens, most firms offer higher- and lower-priced products of similar focal length but different maximum apertures. Unless the extra aperture is really necessary, the lower cost version will work fully to your satisfaction.



A target used in AP's lens tests. The top half shows the pseudo sine wave diamond pattern described in the text. The bottom half shows the bar line sequence used to determine resolving power/contrast. The colour and greyscale patches are for exposure level reference



This test target shows (large area) sine wave distribution of (downwards) decreasing contrast with bar lines of same fundamental frequency, or resolution, above and below it. The strip along the bottom is a greyscale reference



Although the 12-million-pixel Micro Four Thirds camera used for this shot is able to resolve a lot of detail, it struggles along the bends in the fabrics when the patterns become very complex. Notice how the texture becomes indistinguishable and then reappears again

The science

THE bar line target is the most widely used test subject because it is easy to create, and results on film can be assessed easily through a magnifying glass. With a digitally recorded test image, a similarly subjective assessment can be made on the computer monitor, aided by the zoom facility. However, for the scientific assessment of lenses and for computing their design parameters, the square wave form of the bar line test subject is too complex. This is because the 'square' is in fact made up of numerous waves of increasingly smaller lengths or frequencies. These are sine waves, in which the shape is a smooth transition from zero to maximum brightness and back again (see above left). Light itself is considered as being propagated in wave-form particles called photons. The resolving power of a lens at the scientific and design level is assessed not by a bar line but by a sine wave test subject.

So why does AP not use this type of test target? First, it is because the bar line is the one in general use – it

is easy to understand and assessment is simple. A sine wave target is difficult to create accurately other than by instrumentation, which precludes tests at the normal outdoor distances at which a lens is used in everyday work. These sorts of tests give a practical comparison from the photographer's point of view. Also, the sine wave test is carried out on the aerial image, and not on the result on film or sensor. In fact, the AP test does include a pseudo sine wave test subject, which offers a general indication. This is the diamond pattern (see top), though the shape varies from white to black and back in a sine profile.

When the imaged profile is scanned by a microphotometer on film or by a scientific analysis programme, the result is a fair analogue of an instrumental sine wave test. When the contrast/resolution graph is plotted from the sine wave distribution test, the result is the Modulation Transfer Function (MTF) of the lens. The graphs in AP lens tests are not MTFs but simple contrast/bar line resolution read-outs. The term 'spatial

frequency' is sometimes used, though it is just another way of expressing resolving power. It states how many times a given waveform is repeated in a given space, and forms the horizontal 'x' axis of the graph. The vertical 'y' axis shows the contrast.

A basic difference

The resolving power of a lens or film is a relatively simple matter to assess. For film, emulsion research measures resolution by printing a test plate on the sample by contact or by using a high-resolution lens to image the test target. However, assessing the resolving power of a digital sensor means wading into deeper waters.

The resolution figure in a camera's specification, as touted in the adverts, states how many photosites – often mis-termed 'pixels' – are packed onto the sensor. However, this does not necessarily relate directly to the sensor's actual resolving power, say, in bar lines per mm. For example, a sensor with 4,500 photosites packed onto a 23mm horizontal sensor will not

have the calculated 195.6lp/mm resolving power.

The reason for this is that, unlike film, the photosites do not offer a continuous surface to the incident rays from the lens. They do not touch each other, either optically or electronically, or the image would diffuse across them. They offer, in effect, a raster – a mosaic of photo-sensitive spots – each sensitive to red, green or blue wavelengths, which will 'de-mosaic' into a continuous image. Due to the variation between camera makes and models in post-editing, which takes place before the image is output, even in raw mode, there is no simple formula to convert sensor resolution into resolving power. A rating of 8MP, 10MP, 14MP or 24MP, for example, provides a rough comparative guide, not a definitive statement of resolution.

Tonal resolution

We are accustomed to thinking of resolution in terms of a system's power to resolve detail. Equally as important, though, is the resolution



Above: Taken with a medium-high contrast lens, the emphasis is on the subtle hues of the pebbles, rather than on the overall shapes

Left: The enlarged central section shows no break-up of the delicate pastels and shades

☞ A camera's resolution figure states how many photosites are packed onto the sensor. However, this does not necessarily relate directly to the sensor's actual resolving power ☞

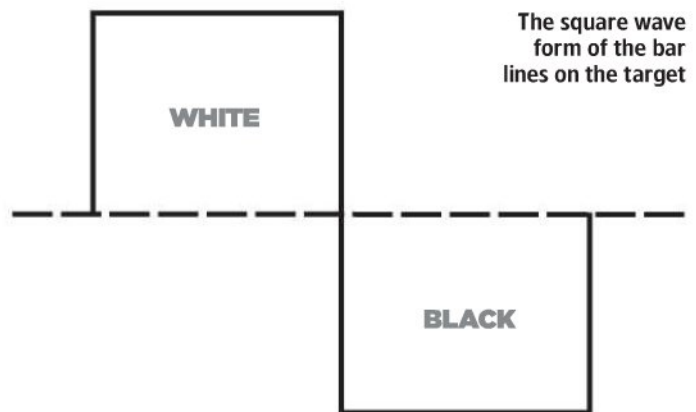
of greyscale tonality – 'luminance' in digital imaging – and especially of colour hues. With film, the larger the format the greater the number of halide crystals contained. It therefore follows that a small subject area – say, a chimney pot – will be imaged by a larger number of crystals on a 4x5in format than on the 24x36mm, 135 format. With this larger number comes the possibility of smoother gradation of tones and colour, and the presence of subtle hues that would not be evident in the image on the smaller format. The same applies to digital cameras: the higher the density of photosites, irrespective of their detail resolving power, the greater the tonal and colour hue discrimination. If this were not so, there would be little point in using digital backs on large-format sheet film cameras. The chimney pot just mentioned will stand a better chance of looking round if the gradation conveying the 3D shape is smooth and subtle. Without this, the pot will appear as a cardboard cutout.

There is a simple way of roughly checking this image property with a

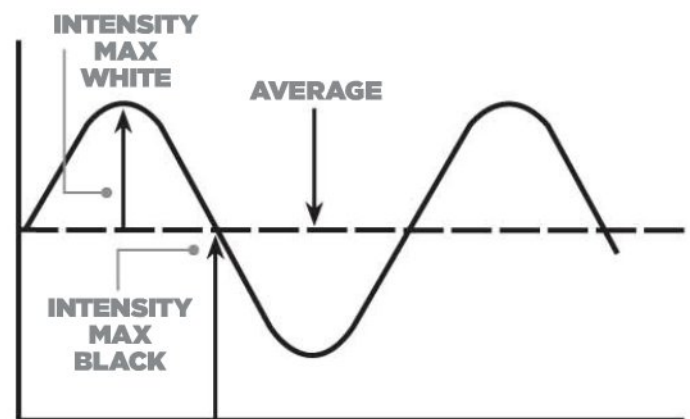
given lens and film/sensor combination. Find or assemble a pattern of pebbles of different shapes, sizes and colours and photograph them, avoiding direct sunlight. Look carefully at the image produced to see how well the subtle hues are recorded and whether the pebbles appear to have 3D depth. Generally, it is the medium-high contrast lenses that produce the more 'pictorial' results in this type of resolution check, rather than the vivid, shape-emphasising result of a higher-contrast lens – yet many photographers prefer the impactful rendering of the latter. Positive comparison may be difficult because of adjustments in camera firmware and the corrections possible in post-capture editing.

Sampling

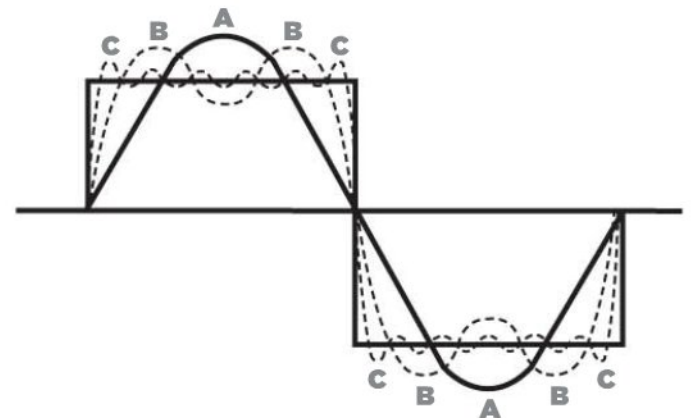
The thing that must be remembered about digital imaging is that it is a sampling system. The output from the sensor is sampled in discrete steps, the number of which may be selectable on advanced cameras. The higher the sampling frequency, or bit rate, the smoother the transition.



The square wave form of the bar lines on the target



The sine wave form, which corresponds better than the square to detail of the natural objects when imaged



The square wave – bar line – is in fact made up of fundamental (A) and its harmonics of increasing frequency filling out the square shape. Two harmonics only are shown: B and C

Image values that occur between the sampled steps are digitised either up or down to the nearest sample step or rejected. This process reduces the smooth continuity of tonal and hue gradation. A camera with a high number of pixels and a high bit rate analogue-to-digital conversion minimises this effect. However, the final print will still be the result of an 8-bit (eight-step)

per channel, 0–255, output. The influence of bit depth was discussed in my *Geoffrey Crawley Explains...* article in AP 13 June.

In practical rather than technical terms, the significance of image resolution has to be considered in relation to print size. This, along with other topics concerning lens design and performance, will be dealt with in part two. **AP**

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Nikon Auto-Focus

[illegible]

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105mm f2.8D AF Nikkor	£788.89	or £32 mth	18-200mm f3.5-5.6G AF-S DX VR	£524.89	or £22 mth				
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				£22.99	£39.99	£45.99	£84.99	£29.99	£38.99	£225.18	£99.99	£4.99	£129.95	£4.99	£4.49	£16.49	£19.83	£19.99	£329	£129			
Nikon D90				CF-D80	EN-EL3e	EH-5A	DK-21M	DK-5	SB-400	SC-28	ML-L3 RC	MC-DC1	BM-7	AS-15	MB-D80	DR-6	DG-2	Capture NX2	UC-E4	SB-900			
				£34.99	£69.99	£79.99	£25.99	£4.99	£129	£59	£16.49	£31.49	£8.99	£22.99	£149.00	£225.18	£99.99	£129.95	£19.83	£319			
Nikon D700				EN-EL3e	MB-D10	EH-6 AC	EH-5A	MH-18A	MH-19	SB-900	WT-4	DK-17A	ML-L3 RC	DG-2	DK-18	DR-5	Capture NX2	MC-35	MC-36	MC-30			
				£69.99	£259.49	£79.99	£79.99	£34.24	£195.73	£319	£597.02	£24.99	£214	£99.99	£7.99	£226.01	£129.95	£130	£154.99	£63.49			
Nikon D300				EN-EL3e	MB-D10	WT-4	MH-18A	MH-19	EH-6 AC	EH-5A	DK-21M	DK-23	BM-8	DR-6	SC-28	MC-35	MC-36	DK-5	Camera Control Pro 2	BF-1A			
				£69.99	£259.49	£597.02	£34.24	£195.73	£79.99	£79.99	£25.99	£4.99	£8.99	£225.18	£59	£130	£154.99	£4.99	£145	£6.99			
Nikon D3				EN-EL4a	MH-21	MH-22	BL-4	EH-6	WT-4	DK-17A	MC-30	MC-36	ML-L3 RC	SC-29	DR-5	DG-2	DK-17M	Camera Control Pro 2	DK-18	MC-35			
				£99.99	£127.22	£233.01	£14.99	£79.99	£597.02	£24.99	£63.49	£154.99	£214	£65	£226.01	£99.99	£24.99	£145	£7.99	£130			

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Canon EOS 40D	BG-E2N	OSKE3	BP511	CB-SL	CA-PS400	CA-S70	ACK-E2	RS-80N3	TCB0N3	LC-5	Angle Finder C	EP-EX15	RF EF	DioSeries	CUP-EF	EW-1000B	IFC-500U
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Canon EOS 5D Mark II	BG-E6	LP-E6	OSKE3	RC-5	CB-S70	RS80N3	TCB0N3	LC-5	Angle Finder C	EP-EX15	RF EF	DioSeries	CUP-EF	EW-1000B	EH-19L	IFC-500U	
	£229.49	£71.49	£22.49	£179.99	£20.99	£36	£44.49	£129	£322.96	£169	£19.99	£6.49	£9.99	£8.49	£29.99	£898.63	£29.99
Canon EOS 1D Mark II	LP-E4	ACK-E4	LCE4	CB-S70	RS80N3	CB-TCB0N3	LCS	Angle Finder C	Antifog	Dioptics	Eyecup EG	Focus Screen	WFT-E2	OSKE3	Hand Strap E1	Wide Strap L8	IFC500U
	£119.99	£86.03	£377.45	£36	£44.49	£129	£322.96	£169	£28.08	£9.99	£13.84	£29.99	£699.00	£179.99	£24.99	£22.49	£29.99
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SONY α 900



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SONY

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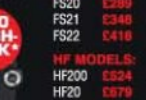
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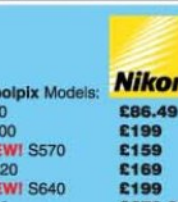


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400/400 Head	new £546	old £646

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FAQ on our website

Steve talks about... Colour Temperature & Flash Duration, on our website

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Digital Studio Flash

D Lite 200/400w Umbrella Kit £299

D-Lite 2+4 at a glance

Recycles in 0.7 seconds - Don't miss that short Compact & Light - Easy to store & transport! Switchable Audio Ready Beep Stabilised to +/- 1.5% Plug-In Flash Tube User changeable! Super Lens Modelling Lamp High Modelling Lamp Control Proportional/Full/Min/Off

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2x Style RX Heads + 2x ClipLock Stands	
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1x Case and 1x Shoulder Bag	
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2x clip-lock stands	
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Stellar

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INTERfit

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600w	£799

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300w	£499
600w	£599

Twin Head Umbrella / Soft Box Kits

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Twin Head Soft Box Kits

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See web for details

£53.83

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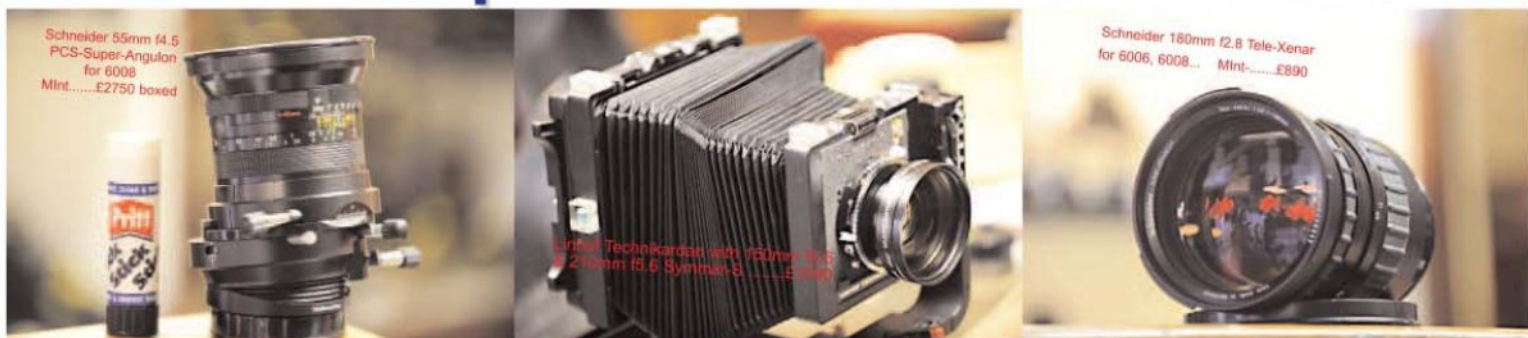
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- Full HD Video capture
- Next generation DIGIC 4 Image Processor
- Improved weather-resistant body
- High performance with 3.9 fps continuous shooting
- Live View Function
- Updated EOS Integrated Cleaning System
- Highest ISO Range to Date

Understanding Your Canon EOS 5D Mk II
27th Jan 2010
Course: £84.99

Canon EOS 5D Mark II Body Only

Incredible Low Price!

£1,822.00*
SAVING £867.99!

Canon EOS 5D Mark II Body Only + Canon BG-E6 Grip + LP-E6 Battery + Tamrac Messenger 4 Bag + SanDisk 8GB Extreme IV

£2,257.97*
SAVING £937.99!

Canon EOS 5D Mark II + Canon EF 24-105mm f/4.0 L USM lens

£2,429.99
SAVING £1,170.00!

Canon EOS 5D Mark II + EF 24-105mm f/4 L IS USM + Tamrac Messenger 4 Bag + SanDisk 8GB Extreme IV

£2,625.00
SAVING £1,113.98!

Canon EOS 5D Mark II + Canon EF 24-70mm f/2.8L USM lens

NEW!

£2,689.00*
SAVING £1,210.99!

Canon EOS 5D Mark II + EF 24-105mm f/4 L IS USM + Canon BG-E6 Grip + LP-E6 Battery + Tamrac Messenger 4 Bag

£2,808.99
SAVING £1,183.98!

Canon EOS 5D Mark II + EF 24-105mm f/4 L IS USM + Speedlite 580EX II + Tamrac Messenger 4 Bag

£2,855.98
SAVING £1,331.00!

Canon EOS 5D Mark II + EF 24-105mm f/4 L IS USM + Speedlite 580EX II + Tamrac Messenger 4 Bag + SanDisk 8GB Extreme IV

£2,964.98
SAVING £1,333.99!

EOS-1D Mark IV



Fast, professional & ready for your next assignment

- 16.1 MP APS-H CMOS sensor
- 10fps up to 121 JPEG burst
- 45-point AF system
- Full HD (1080p) movies
- High ISO up to 102400
- 3.0" LCD with Live View mode
- Dual "DIGIC 4"
- EOS Integrated Cleaning System

Pre-Orders taken now to receive one of the first cameras in the UK - Due late December 2009

EOS-1D Mark III



In Stock at only £2,599.00!
Body SRP £3,999.99 Lens Sold Separately

EOS-1D Mark III



In Stock at only £4,749.00!
Body SRP £5,899.99 Lens Sold Separately

Canon Accessories

Battery Grips	Flashguns	Cases
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BG-E5 (EOS 450D)	Speedlite 270EX	SC-DG60A Traditional Case (G10)
BG-E7 (SD Mk II)	Speedlite 430EX II	DCC-60 Leather Case (IXUS 80)
BG-E7 (7D)	Speedlite 580EX II	DCC-61 Leather Case (IXUS 85 IS)
	MacroLite MR-14EX	DCC-65 Leather Case (G11)
Wireless File Transmitters	MT-24EX Macro Twin Flash	DCC-70 Leather Case (IXUS 800)
WFT-E1 (EOS 1Ds II)	Speedlite Transmitter ST-E2	DCC-75 Leather Case (IXUS 870)
WFT-E2 (EOS 1D III)		DCC-80 Soft Case (A530/A540)
WFT-E2 Mark II (EOS 1D IV)		DCC-85 Soft Case (A1000 IS)
WFT-E3 (EOS 40D)		DCC-90 Soft Case (S2 IS/ S3 IS)
WFT-E4 (EOS 5D Mk II)		DCC-900 Soft Case (A630/A640)
WFT-E4 Mark II (EOS 5D Mk II)		DCC-950 Soft Case (A770)
WFT-E5B (EOS 7D)		DCC-1000 Soft Case (G7/ G9)
Batteries		DCC-660 Soft Case (G11)
NB 2LH (G7, EOS 350D, 400D)		DCC-700 Soft Case (A650 IS)
NB 3L (IXUS i, IXUS II)		DCC-650 Soft Case (G10)
NB 4L (IXUS 70, 75, 80IS)		DCC-750 Soft Case (SX110 IS)
NB 5L (IXUS 800 IS/ 850 IS)		DCC-800 Soft Case (SX10 IS)
NB 6L (for Digital IXUS 85 IS)		DCC-1400 Soft Case (S90)
NB 7L (for Powershot G10)		
BP 511A (G6,300,400,500,5D)		
LP E4 (for EOS 1D/ 1Ds Mark III)		
LP E5 (EOS 450D/ 500D)		
LP E6 (for EOS 7D/ 5D Mk II)		

For even more Canon accessories, please visit our store, or visit our website.

Canon Camcorders

Canon HG20 Kit
Store over 22 hours of great-looking 1920x1080 Full HD movies on the camcorder's 60GB HDD. Easily connect to an HD TV, upload footage to the web, or burn movies to DVD or Blu-ray disc.

Our Price £499.00 Kit Includes Canon Bag and HDMI cable

Canon DW-100
The DW-100 makes it easy to create DVDs. Just connect a compatible Canon camcorder, select your footage, then burn - in High or Standard Definition.

Our Price £169.99

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DC410 **£259.99**
DC411 **See Web**
DC420 (8) **£279.99***

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Legria FS200 3 colours **£239.99**
Legria FS20 **£279.99**
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Legria FS22 **£429.99**

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Nikon Dealer

NEW DIGITAL SLR FROM NIKON - DUE LATE NOVEMBER 2009



- 12.1 megapixel FX (full-frame) CMOS sensor
- ISO 200 - 12,800
- 9fps consecutive shooting (11fps in DX Crop mode)
- D-Movie records high-definition (HD) movie clips
- 3-inch VGA LCD monitor
- Durable Magnesium alloy body

Pre Order & Receive a **FREE** SanDisk 16GB Extreme III C/Flash Card and a **FREE** Lowepro Slingshot 200AW bag worth £173.31

NEW DIGITAL SLR FROM NIKON - NOW IN STOCK!!



- 12.3 megapixel DX format CMOS image sensor
- 7 fps continuous shooting
- Records beautiful, high-definition (HD) movie clips
- ISO 200-3200 extendable up to ISO 6400
- D-Movie with stereo microphone terminal
- Dual card slots for CF/SD memory cards

Brand new Digital SLR from Nikon now in stock at Park Cameras! Please see our website for the latest **LOW PRICES!!**

ADD YOUR ACCESSORIES - WHEN BOUGHT WITH DEALS

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Nikon EN-EL9a Batt (D3000) £54.99	Nikon EN-EL3e Batt (D300s) £45.00*
Nikon CF-DC1 Case (D3000) £45.99	Nikon CF-D200 Case (D300s) £59.99*
Nikon SB-600 Speedlight £234.99*	Nikon SB-900 Speedlight £319.99*

NEW & IN STOCK GREAT LOW PRICE

Nikon D3000

- Guide Mode
- 10.2 megapixel CCD sensor
- 11-point autofocus system
- 3.0" LCD Screen
- Fast response

Our Price **£340.00**
 D3000 + 18-55mm VR **£408.99**
 Nikon CF-DC1 Semi Soft Case w/bw **£39.99**
 Nikon EN-EL9a Battery w/bw **£52.00**

Nikon D5000

- Innovative vari-angle LCD monitor
- Live View and D-Movie
- 7 fps continuous shooting
- 12.3 megapixels & wide ISO range
- Extensive in-camera retouch menu

Our Price **£469.00**
 D5000 + 18-55mm VR **£589.00**
 Nikon CF-DC2 Semi Soft Case w/bw **£49.00**
 Nikon EN-EL9a Battery w/bw **£52.00**

NEW LOW PRICE

Nikon D90

- 12.3 megapixel DX format
- Self-cleaning sensor unit
- D-Movie function offers Motion JPEG movies in exceptional D-SLR image quality

Our Price **£634.00**
 D90 + 18-105mm VR **£837.00**
 Nikon CF-D80 Semi Soft Case w/bw **£43.00**
 Nikon EN-EL13e Battery w/bw **£45.00**

FULL FRAME D-SLR

Nikon D700

- 12.1 megapixels
- Full Frame CMOS Sensor
- 5 fps continuous shooting
- 3.0" LCD Screen
- Live View with Autofocus

Body Price **£1,753.99**
 + 14-24mm **£2,999.99**
 + 105mm Micro **£2,377.99**
 Nikon EN-EL13e Batt. w/bw **£45.00**

PROFESSIONAL D-SLR

Nikon D3

- 12.2 megapixels
- ISO 200-6400
- 3.0" LCD with Live View
- Mag. alloy body

NEW LOW PRICE **£2,799.00**
 with Free SanDisk 16GB Ext. III C/Flash and Lowepro Slingshot 200AW

FULL FRAME D-SLR

Nikon D3

- 24.5 MP FX format sensor
- ISO 100 - 16000
- 5fps consecutive shooting
- 3.0" LCD with Live View
- Magnesium alloy body

Body Price **£4,850.00**
 + 14-24mm VR **£6,194.98**
 + 24-70mm f/2.8 **£6,109.98**
 Nikon EN-EL4a Batt. w/bw **£90.00**

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CS-CP110/111/12 case for L11/L12	£2.50
Leather case for P4800	£2.50
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CS-P05 case for P90	£32.99
CF-DC1 semi soft case for D40	£45.99
CF-DC2 semi soft case for D5000	£45.99
CF-D200 semi soft case for D300	£65.99

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NIKON GRIPS

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NIKON SOFTWARE

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MH-23 Charger (EN-EL9)	£45.99

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EN-EL11 (Coolpix S550)	£38.99
EN-MM1 (Coolpix 7600) (19)	£1.50
EN-EL9 (D40/D40x)	£40.00
EN-EL3e (D300/D200/D80/D700)	£50.00
EN-4 (D1x, D1H, D1)	£101.99
EN-EL4a (D200/D300)	£100.00

NIKON FLASHGUNS

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SB-600	£219.99
SB-900	£339.99
SB-720	£179.99
SB-200 Macro Kit R1C1	£599.99

NIKON FLASHGUNS

SB-400	£114.99
SB-600	£219.99
SB-900	£339.99
SB-720	£179.99
SB-200 Macro Kit R1C1	£599.99

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PENTAX

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100mm f/2.8 D FA Macro	£525.00
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10-17mm SMC DA F4 AL IF SDM	£499.00
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- 12.0 million pixels
- 24x Optical Zoom
- Triple Shake Reduction technology
- 2.7" LCD Screen



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PENTAX K-X

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- User-friendly operation
- 4.7 fps
- 2.7" LCD Screen
- Available in Black, Blue, Red or White Designs



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PENTAX K20D

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- Sensor shake system
- Dust Alert
- 2.7" LCD with Live View
- 2 year warranty from Park Cameras



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 Body Price **£579.00**
 or + 18-55mm II **£629.00**

PENTAX K-7

- 14.6 million pixels
- Sensor shake system
- Video Recording
- 3.0" LCD with Live View
- 2 year warranty from Park Cameras



SAVE **£200.00!**
 Body Price **£999.99**
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- High quality, weather-resistant & dust-resistant construction
- SDM autofocus
- Extra low dispersion glass
- Excellent Range



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28mm f/1.8 EX DG	£319.99
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70-300mm f/4-5.6 DG OS NEW	£309.99
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- 14 Megapixels
- Full-color image sensor
- "TRUE II" image processing engine
- 24.2mm* f/2.8 lens designed for the DP2



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- A 14 megapixel high definition digital camera, packing the full spec of a DSLR into the body of a compact camera
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D35AFN Flash Gun - Nikon	£89.99
DRF14C Ring Flash - Canon	£109.99
DRF14C Ring Flash - Nikon	£109.99

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Nissin Flashguns

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Di466 Flash - Nikon	£89.99
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Di622 Flash - Nikon	£99.99

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Nissin Di866 Pro Flash



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d2 Quadra 1TB/6875
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TAMRON

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Tokina

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AT-X 10-17mm f/3.5-4.5 DX	£469.99
AT-X 11-16mm f/2.8 Pro DX	£479.99
AT-X 12-24mm f/4 DX	£419.99
AT-X Pro 16-50 f/2.8 DX	£589.99
AT-X Pro 50-135mm f/2.8	£549.99
AT-X 80-400mm f/4.5-5.6	£559.00

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2.0x MC4 DGX	£139.41
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AF 3x Pro 300 DG Conv.	£179.99
DG Tube Set 36+20+12	£129.99

Only £299.99

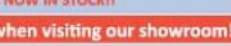


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300 F2.8 AFS VR £3877
300 F4 AFS £979
400 F2.8 AFS VR 1 only £6399
500 F4 AFS VR £5547
600 F4 AFS VR £6899
TC14EII/17EII/20EII conv ea £289

FLASH & ACCESSORIES

MBD10 Grip (D300) £255
MBD80 Grip (D80) £149
MBD200 grip (D200) £149
DR-5 or DR-6 angle finder ea £169
SBR200 wireless rem S/Lite £397
SBR1 ringflash £599
SBR1C1 ringflash/command £89
SB-400 one only £89
SB-600 £238 SB-900 £327
SC-28 £66 SC-29 £77
SD-9 batt pack £149
SU-800 flash slave £179
MC36 £99 MC30 £73
WT-4 Wireless Trans D3/300 £499

18-200mm f3.5/5.6 VR DX **£449**

85mm f2.8 PC Micro **£949** **One Only**

400mm f2.8 AFS VR **£6399** **One Only**

WT-4 Wireless Transmitter **£499**

SD-8a Battery Pack **£119**

SK-6a Flash Bracket **£249** **One Only**

SIGMA PRO LENS STOCKIST SIGMA PRO LENS STOCKIST

Many lenses stocked in Pentax & Sony fits - please check availability - price may vary according to fit

4.5 F2.8 EX DC CAF/NAF £649
8 F3.5 DG EX CAF/NAF £649
10 F2.8 EX DC CAF/NAF £519
10-20 F3.5 EX DC CAF/NAF £539
10-20 F4.5/6.3 EX DC £388
12-24 F4.5/5.6 £669
15 F2.8 DG Fisheye NAF/Sony £499
17-70 F2.8/4.5 DC £249

18-50 F2.8 EX DC Mac £312	50-150 F2.8 EX DC II £569
18-125 F3.8/5.6 OS DC £244	50-500 F4.5/6.3 DG £1049
18-200 F3.5/6.3 DC OS £283	70 F2.8 EX DG mac CAF/NAF £369
18-250 F3.5/6.3 DC OS £429	70-200 F2.8 DG mac II £639
24-70 F2.8 EX IF DG HSM CAF/NAF £749	70-300 F4.5/6.3 DG OS £349
24-70 F2.8 EX DG CAF/NAF £419	70-300 F4.5/5.6 APO DG mac £149
28-300 F3.5/6.3 DG £249	70-300 F4.5/5.6 APO DG mac £174
30 F1.4 EX DC CAF/NAF £369	70-300 F4.5/5.6 DG Macro £137
50 F1.4 EX DG CAF/NAF £375	100-300 F4 EX DG CAF only £899
50 F2.8 EX DG macro £238	105 F2.8 EX DG macro £369

EX DEMO LIMITED STOCKS

4.5 F2.8 EX DC CAF/NAF £599
10 F2.8 EX DC CAF/NAF £499
10-20 F3.5 EX DC AF HSM CAF & NAF £499
15 F2.8 EX DG NAF/Sony £499
30 F1.4 EX DC CAF £329
50-500 CAF/NAF/Sony £899
100-300 F4 EX DG CAF £799
120-300 F2.8 EX DG CAF/NAF £1999
150 F2.8 EX DG Macro CAF £529
300 F2.8 EX DG CAF/NAF £1999
300-800 F5.6 EX DG CAF £4999
500 F4.5 EX DG CAF £299

SIGMA EX DG FILTERS

SIZE	UV	Circ Pol
46mm	£23	£59
52mm	£23	£59
55mm	£26	£69
58mm	£30	£74
62mm	£39	£79
67mm	£42	£139
72mm	£53	£139
77mm	£57	£149
82mm	£69	£169
86mm	£99	£179
95mm	£139	£199
105mm	£179	£269

PENTAX

Cashback see website
K7D body **£987**

K20D body, £589 K20D + 18-55, £639
Krn + 18-55 £579

DEMO STOCK

DBG-2 grip £79
DBG-3 grip £69
DBG-4 grip £239
10-17 F3.5/4.5 DA £379
12-24 F4 DA £669
50-200 F4.5 DA £99

Manfrotto

Kits

190XDB + 390RC2 £99
190XDB + 056 £89
055XDB + 804RC2 £139
055XDB + 222 £139

Tripod Best Sellers

055XPROB £129
190XPROB £99

190XDB + 056 shown

GITZO

5 STAR DEALER

EX DEMO TO CLEAR

TRIPODS

G1257G Reporter Carbon 6X £279
G1258LVL Carbon 6X Leveller £309
G1258G Carbon 6X £279

HEADS

G1278M Magnesium Ball Head £139

GT1541T Carbon 6X £359
GT1931 Basalt £179
G2220 Explorer Aluminium £149
GT2330 Aluminium £149
GT2941LVL Basalt Leveller £329

G1375M Magnesium Off Centre £110
G2180 Counter Ball Fluid £144
G2272M Magnesium 3 Way £174
MONOPODS
GM2340 Aluminium 4 Section £59
GM2341 Aluminium 4 Section £89
GM2541 Carbon 6X G Lock £144
GM2940 Basalt 4 Section £115

TAMRON

18-270 F3.5/6.3 Di II VC

10-24 F3.5/4.5 Di II £399
14 F2.8 NAF one only £499
17-35 F2.8/4 Di PAF only £149
18-200 F3.5/6.3 XR Di II £149
NAF not D40/60 £139
18-200 F3.5/6.3 Di II £169

VISIBLE DUST Sensor Cleaning

Arctic Butterfly SD800 Pro Kit £119.95
Arctic Butterfly SL700 + Loupe Kit £109.95

IN STOCK

SL700 shown

Loupe scope 5x £49.95
Loupe scope 7x £64.95

Swabs & Fluids

Hoya Filters (Lots More See Web)

	UV / Sky	Prot D UV or SKY	Prot D Protect	Circ Pol	Pro1 D Circ Pol
49mm	£14	£34	£30	£36	£68
52mm	£16	£36	£32	£40	£70
55mm	£17	£36	£32	£47	£80
58mm	£19	£38	£34	£47	£80
62mm	£24	£44	£38	£62	£85
67mm	£30	£49	£42	£67	£94
72mm	£39	£59	£49	£72	£114
77mm	£47	£69	£49	£79	£132
82mm	£66	£69	£60	£110	£149
86mm	£85	£85	£85	£149	£160
95mm	£110	£110	£110	£149	£160

SEKONIC LIGHT METERS

L308S £149 L758D £409
L358 £239 L758DR £469

lowepro

Nature Trekker AW II shown £119

Classified

180 Sling AW £109
220 Sling AW £124
200AW £108
250AW £118
Magnum £119
200AW £119
400AW £149
650AW £189

ARMOR

Waterproof Bags

Sling shown

Seattle Sling £89
Seattle Solo £49

CRUMPLER BAGS

Cheesy Tina £45
Righthand 15" Laptop bag £49
Bean Counter 17" Laptop bag £49

METZ Flash Guns

TO CLEAR

45 CL-4 (AA batt cage) £129
45 CL-4 NiCad £169

lowepro

Nature Trekker AW II shown £119

Classified

180 Sling AW £109
220 Sling AW £124
200AW £108
250AW £118
Magnum £119
200AW £119
400AW £149
650AW £189

HOYA FILTER

49mm £10 Each
52mm £12 Each
55mm £15 Each
58mm £16 Each

CLEAR OUT

62mm £19 Each
67mm £24 Each
72mm £28 Each
77mm £30 Each

Warm Up 81A / 81B / 81C
Yellow Green XO
Green X1 / Orange G
Yellow K2 / Red 25A
available but not all colours in all sizes - please check / see web

Family Run Pro Dealership with Friendly, Knowledgeable Staff. Open 7 days per week. Prices inc VAT @ 15%. Commission Sale & Part Exchange Welcome. Collection Service Available. P&P Extra. E&OE.

We are happy to reserve new and used stock for customers planning to visit. Prices are based on current stock at time of compilation shown bottom left. Prices are subject to change without notice so please check availability to avoid disappointment. We keep the website updated daily - latest prices always available on-line.

WE STOCK IN DEPTH! GITZO, MANFROTTO, TAMRAC, LOWEPRO, CRUMPLER etc.

USED EQUIPMENT 3 month warranty on most equipment listed. P&P Extra.

ALL DIGITAL	135 F4 PS	£279
CANON	150 F4 PS M-box	£199
1DS MKIII box	150 F4 PS	£179
1DS MKIII box	150 F3.5 S	£99
1D MKIII box	200 F4.5 S	£149-199
1D MKIII body M	2x extender S	£99
1D MKIII scruffy	S18 or S36 ext tube	£99
1D MKIII	SOAI 120	£299
10S body box	220 black	£29
50D body box	20J back (645)	£69
50D body	Polaroid Back	£39
40D body	Speed grip	£59
40D body scruffy	Macro auto bellows	£179
400D body	Hood 50 F3.5 PS	£35
350D body	Hood 105-150 S	£20
10D body	Hood 85-80mm	£20
300D body	Metz SCA 386	£49
D30 body	BRONICA GS1 6x7	
BG-E1	65 F4 PG	£149
BG-E2	250 F6.6 PG	£199
BG-ED3	Polaroid back	£39
BG-E3	Pro shutter	£69
BG-E4	CANON AF	
BG-E5	EOS IV HS to clear	£699
FUJI	EOS V to clear	£599
S3 body	EOS 3 body	£149
S2 body box	EOS 1N HS body	£199
MINOLTA/SONY	EOS 1N HS body	£169
Dynaflex 7D body	EOS 1 HS body	£169
Sony 50 F1.4	EOS 300 body	£169
Sony 70-200 F2.8	EOS 1 + BPE1	£149
Sony 1.4x conv	EOS 5 body nice	£99
Sony Vc70 finder	EOS 3000V body	£49
Minolta WGLT grip	EOS 5 body scruffy	£49
FS8AM flash	EOS 100 body	£39
FS8AM flash	EOS 500/5000 b/o ea	£39
NIKON	EOS 650 body box	£29
D300 body M-box	17-40 F4 L	£529
D2HS body	17-85 F4.5/5.6 EFS IS U249	
D2HS body scruffy	18-55 F3.5/5.6 IS	£99
D2H body scruffy	18-55 F3.5/5.6	£69
D200 body	20 F2.8 boxed	£339
D80 body	20-35 F2.8 L	£399
D70s body	20-35 F3.5/4.5 U	£219
D50 body	22-55 F4.5/5.6 U	£79
MBD-10	24 F3.5 TSE M-box	£799
MBD-200 (D200)	24-105 F4 IS U mint/249	
MBD-100 (D100)	28-90 F3.5/5.6 III	£79
OLYMPUS	28-135 F3.5/5.6 U IS	£279
E500 + 14-45	35-70 F3.5/4.5	£89
+ 40-150 box	50 F1.4 U box	£239
PENTAX	55-200 F4.5/5.6 U	£129
ist D body	55-250 F4.5/5.6 IS EFS	£169
DBG-1 grip	70-200 F2.8 IS U	£269
18-55 F3.5/5.6	70-200 F4 L U	£459
5x4 & 6x9 etc	70-200 F4.5/5.6 DO IS	£769
Cambo SC 5x4	70-300 F4.5/5.6 IS	£349
Ebony SW45	75-300 F4.5/5.6 IS	£249
Ebony 452 M-box	75-300 F4.5/5.6 III	£39
Horsman 54 LX	90-300 F4.5/5.6	£79
Woy 5200	100 extender	£299
Woy 450X M	100-300 U L M	£1099
Schneider 80 F4.5 Super	100-400 IS U L M	£899
Symar XL M	135 F2 L U M	£899
Schneider 150 F5.6 Symar	180 F3.5 L U	£969
L APO MC M	300 F2.8 L IS M	£3199
90 F8 Super Angulon	300 F2.8 L U non IS	£2199
120 F5.6 APO Symar	300 F4 L IS U M	£999
210 F5.6 APO Symar	400 F2.8 IS U L	£4799
Polaroid 545 body	400 F4 DO	£4399
Polaroid 545 back	500 F4 IS U L	£4799
Polaroid 545 back	600 F4 slight damage	
Horsman 6x9 RFH	see website	£2799
Fuji Fidelity 5x4 each	100 extender	£179
Fuji Quinon E	2x extender MKI	£79
BAGS - LOWEPRO	2x extender MKII	£249
Computrek AW	Tripp mount AW or AW69	
Dryzone 200	SIGMA CAF	
Rover Plus AW	12-24 F4.5/5.6 EX DG	£499
Stealth Rep 400AW	17-35 F2.8/4 EX box	£199
Sun Trek AWI	17-70 F2.8/4.5 DC	£179
Trekker AWII	20 F1.8 EX DG	£249
Kata R106 mint	24 F2.8 EX DG	£239
BRONICA ETRS/ETRSI	40 F2.8 EX DG	£239
ETRSI + 75 + WLF	50-150 APO D MKII	£399
+ 120 RFH	50-150 APO DC	£329/379
Rotary prism	60-500 F5.6/3 DC	£899
Winder prism	55-200 F4.5/5.6 DC	£599
AEIII prism box	70-200 F2.8 EX DG	£469
AEIII prism to CLEAR	70-300 F4.5/5.6 DG	£139
WLF	100-400 F4.5/5.6 DG	£549
40 F4 PE	120-300 F2.8 EX DG	£1399
40 F4 E	170-500 F5.6/3	£399
45-90 F4.5/5.6 PE	300 F2.8 EX DG	£1499
50 F2.8 PE M-box	300 F2.8 EX HSM box	£1199
50 F2.8 PE	400 F5.6 early	£169
50 F2.8 E	500 F7.2 not digl	£149
60 F2.8 PE M	2x conv EX DG	£169
100-220 F4.8 M	2x conv EX	£139
135 F4 PE	OTHER CAF	
150 F3.5 PE Mint	CZ 85mm	£699
150 F3.5 E	TAM 17-50 F2.8 XR Dill	£699
200 F4.5 E	TAM 19-35 F3.5/4.5	£69
200 F4.5 E	TAM 24-135 F3.5/5.6 SP	£179
2x converter E	TAM 28-75 F2.8	£249
Ext Tube E14	TAM 28-200 XR Dill box	£319
All 120 Backs	TAM 28-300 F3.5/5.6 XR	£399
All Polaroid backs	TAM 28-300 XR Dill VC	£329
Speed grip TO CLEAR	TAM 28-300 XR Dill	£189
Metz SCA 386	TAM 90 F2.8 Dill box	£279
Pro lens hood each	TAM 200-400 F5.6	£299
Most hoods each	TAM 200-500 F5.6/3	£499
M bracket	Teleplus 2x MC7	£69
Winder prism	NIKON FLASH	
BRONICA SQ/SQAI	300EZ	£299
SQ body	380EX	£119
CDS Chimney	50A EZ	£99
AE Prism	550EX	£199
Prism S straight	SBE-2 mint	£129
45 S Prism	ACCESSORIES	
50 F3.5 PS	LC-5 set box	£199
50 F3.5 S	PBE-2 drive box	£129
65 F4 PS	PBE-1 drive	£49
110 F4 PS macro	SBE-2	£69

VG-10 Grip EOS 5	£25
TC80N3 mint	£89
60 T3 Remote (Fits)	
T90, EOS 1N, 5 etc	£15
Polaroid back for 1N	£69
Command back E	£39
GR-20 grip	£20
48mm-20 in circ pol	£89
WTF-E2	£499
CANON FD	
1N + AE box lovely	£499
FIN + AE P + power	
winder FN	£349/399
Action finder FIN	£149
T90 body	£149
A1 body TO CLEAR	£99
AE-1 Prog chr body	£79
AE-1 body chr/blk	£49
T70 body	£49
FD LENSES	
17 F4	£349
50 F4 FLE	£299
24 F2.8	£299
28 F2.8	£29
35 F2.8	£49
35-70 F4	£39
35-70 F3.5/4.5	£39
35-105 F3.5/4.5 58mm	£49
35-105 F3.5 (72mm)	£49
50 F1.8	£20
50 F3.5 macro	£99
70-150 F4	£39
70-210 F4	£39
80-200 F4	£39
100 F2.8	£39
100 F4 mac	£199
100-200 F5.6	£29
100-300 F5.6	£29
135 F3.5	£29
200 F2.8	£199
300 F4	£199
500 F8	£199
1.4x extender A	£129
2x extender A	£129
2x extender B	£79
BL LENSES	
28 F3.5	£29
28-90 F3.5/5.6	£29
35-70 F3.5/4.5	£29
50 F1.8	£20
50 F3.5	£20
135 F2.8	£39
ACCESSORIES	
Angle finder B	£69
Magnifier	£30
Life Size adapter	£39
Macro bellows + slide	
copy attachment	£99
Slide duplicator	£49
Vivitar Macro Conv	£29
Motor drive FN M	£249
Winder A	£29
MA drive + battery	
pack FN	£69
LC-1 or LC-2 set ea	£69
FLASH GUNS	
155A £19 166A £19	
188A £29 199A £29	
244A £29	
R4S body blk	£349
R4S body blk	£149
16 F2.8 3 cam	£429
70 F2.8 macro	£379
Angle finder	£69
LEICA M/COMPACT	
M6 TTL body	£399
39 Quartz b/o	£99
137MD MA Quartz	£99
50 F1.7 MM	£79
80-200 F4 MM box	£249
135 F2.8 AE	£99
CLF Flash	£69
CF-20 Flash	£99
M6 grip	£39
Minilux Zoom	£249
LIGHTMETERS	
Kenko KFT1100 Mint	£139
Minolta Flash meter V	£199
Polaris flashmeter	£79
Sekonic L308 Bill	£39
30 Quartz b/o	£1499
FUJI MED FORMAT	
GX680 II body	£249
Prism for GX680	£129
65 F5.6 GX680	£299
250 F5.6 GX680	£299
GW617 + 50 F5.6	£2899
GW690 MKIII	£679
GITZO	
DEMOSTOCK	
GT2941LVL	£269
G1377M	£119

WANTED
• PART EXCHANGE •
• COMMISSION SALE •
• FOR CASH •
CANON, NIKON,
MINOLTA, LEICA, PENTAX,
BRONICA, HASSELBLAD,
FUJI, MAMIYA, 5x4 & 6x9
cameras, lenses etc.
Collection can be arranged.

Ext tube 16E	£79
Early macro bellows	£149
Telephoto 2x conv	£69
HOODS/ACCESS	
Hood 80mm 60D	£30
100-250mm 60D	£30
60mm Bayonet Filters	
Softair II, III each	£30
LEICA SLR	
R7 body blk	£349
R4S body blk	£149
16 F2.8 3 cam	£429
70 F2.8 macro	£379
Angle finder	£69
LEICA M/COMPACT	
M6 TTL body	£399
39 Quartz b/o	£99
137MD MA Quartz	£99
50 F1.7 MM	£79
80-200 F4 MM box	£249
135 F2.8 AE	£99
CLF Flash	£69
CF-20 Flash	£99
M6 grip	£39
Minilux Zoom	£249
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Minolta Flash meter V	£199
Polaris flashmeter	£79
Sekonic L308 Bill	£39
30 Quartz b/o	£1499
FUJI MED FORMAT	
GX680 II body	£249
Prism for GX680	£129
65 F5.6 GX680	£299
250 F5.6 GX680	£299
GW617 + 50 F5.6	£2899
GW690 MKIII	£679
GITZO	
DEMOSTOCK	
GT2941LVL	£269
G1377M	£119

Kenko APO MKII set	£239	TAMRON NAF	300 F4 mint box	£849
Kenko ext tube set	£49	14 F2.8 SP mint	SIGMA PKAF F17	
SIGMA MIN AF		17-50 F2.8 XR Dill M	12-24 F4.5/5.6 mint	£549
17-35 F2.8/4 EX	£219	18-200 F3.5/6.3 Dill	17-35 F2.8/4 DG	£199
18-35 F3.5/4.5	£69	18-250 F3.5/5.6 Dill	28-70 F2.8 EX	£199
18-35 F3.5/5.6 DC	£59	19-35 F3.5/4.5 Mint	28-200 F3.5/5.6	£299
28 F1.8 EX DG	£299	28-75 F2.8 XR Di	30 F1.4 EX DC	£249
28-200 F3.5/5.6	£119	28-200 F3.5/6.3 XR	70-200 F2.8 EX APO	£499
70-210 F2.8 APO	£299	28-300 XR Di VC M	70-300 F4.5/6 APO DG	£139
70-300 F4.5/6 DL	£69	55-200 F4/5.6 Dill	105 F2.8 EX DG	£319
105 F2.8 EX	£249	75-300 F4/5.6	INDIE PKAF F17	
1.4x or 2x EX conv	£149	200-500 F5.6/3 Di	Tam 17-35 F2.8/4 Di	£129
FLASH GUNS ETC		2x MC conv	Tam 28-200 XR Di M	£129
1200AF ring	£139	Kenko 1.5x DG	Tam 28-300 XR Di	£169
2000 xl	£20	NIKON ACCESSORIES	Tam 70-300 Di M	£59
3200i	£35	MB-15 (F90X)	PKAF FLASH GUNS	
3600HSD box	£179	MB-15	AF200F	£39
5200	£69	MB-16	AF280T	£59
5400HS	£99	MC12A Release	AF500 FZT	£89
5600HSD box	£249	MC12B Release	Cable Switch F	£20
Sony FS6AM	£249	MC-20	Extension Cord F	£20
Cobra 700AF	£39	MC-36 mint box	PENTAX 35MF	
ACCESSORIES		MF-21 (801)	LX + FA1	£299
RC100L	£39	MH-30	Z1P body	£179
RC100S	£34	NIKON FLASH	K1000 body	£179
VC-9 (Dynaflex)	£99	SB-22	P30 body	£69
VC-7 (Dynaflex)	£129	SB-23	Program A body	£49
VC-70 (700/800S)	£39	SB-28	ME Super body	£49
MINOLTA MD		SB-30	Motordrive A	£59
ALL X700 body	£69	SB-28DX	28-60 F3.5/4.5	£69
X300 body chr	£49	SB-60DX	28-60 F2.8/3.5	£69
28 F2.8 MD	£29	SB-600 box M	35-80 F4/5.6	£69
28 F3.5 MC or MD	£29	SC-17 cable	50 F1.7	£49
35 F1.8 MC	£99	SD-8a scruffy	50 F4 macro	£129
35-70 F3.5 MD	£49	SK-6a mint box	80-200 F4.5	£69
35-105 F3.5/4.5 MD	£79	NIKON M/F	135 F2.8	£89
45 F2	£25	FM3A body chr M	135 F3.5 Compact	£29
50 F1.7 MD	£29	FM3A body blk	2x rear converter	£99
70-200 F4 MD	£89	F3HP body box	AF200S flash	£29
85 F2 MD	£179	F3 body	AF200SA flash	£29
100 F2.5 MD	£99	ALL FM2N chr bodies	AF220T	£29
135 F2.8 MD	£49	FM2 chr body	AF280T	£59
135 F2.8 MC	£29	F2 + DP-1 chr	AF280C ringflash	£199
135 F3.5 MC	£29	F2S blk + DP-2	PENTAX 645 AF	
135 F3.5 MD	£29	F2 + DP-1 + MD-3	645NII + 75 etc	£999
200 F4 MD	£69	ME-2	645NII + 75 F2.8 body	£799
Viv 200 F3.5 Ser 1	£39	FE2 body blk	645N body	£499
MD ACCESSORIES		FM body chr	120 insert	£69
Auto Electric 28	£49	F30 body chr	FA 45-85 F4.5	£479
Auto 200PX	£49	F24 F2.8 F	FA 80-160 F4.5	£479
Auto 200 X	£25	24 F2.8 AI	FA 120 F4 macro	£349
Motor Drive 1 nice	£149	28 F4 shift	FA 200 F4	£299
Cable EX CD	£20	80-200 F4 AIS	FA 400 F5.6	£649
Cable OC	£20	85 F1.8 AI dusty	Ext tube set	£129
Off-Flash Sensor	£20	100-300 F5.6 AIS	2x rear conv	£179
Off-Camera Shoe	£20	135 F2.8 (F) early	Helicoid extension tube set	£79
NIKON AF		135 F2.8 (F) QC	PENTAX 645 MF	
F8 body	£799	200 F4 AIS macro	645 comp inc 75	£229
F5 body TO CLEAR	£299	300 F4.5 AIS	645 body	£249
F4 body box	£249	300 F4 AI box	645 body	£249
F100 body M	£199	300 F5.5 AI early	45 F2.8 scruffy	£149
F100 + MB-15	£229	600 F4 ED AIS	45 F2.8 early	£299
F90X body	£99	TC14	55 F2.8 scruffy	£149
F90X + MB-10	£99	TC16A	75 F2.8 leaf	£179
4 body scruffy	£149	TC200	80-160 F4.5	£299
F4S body scruffy	£149	TC200	120 F4 macro	£299
F90 + MF-26	£139	TC301	135 F4 leaf	£249
F90 body	£69	PK-11, 12 or 13 each	150 F3.5	£169
F801 body	£79	NIKON FLASH ETC	200 F4	£149/199
F80 Body silver	£79	PB-6 bellows	300 F4 ED IF A	£429
F70/65/50 body ea	£49	DR-3 anglerfinder	600 F5.6 ED IF	£1799
12-24 F4 G	£599	SB-1	1.4x converter	£199
17-55 F2.8 DX	£749	SB-15	2x converter	£199
F100 F4.5 AFD box	£129	SB-18	Ext tube set	£199
18-35 F3.5/5.6	£79	SB-18A	Helicoid ext tube	£79
18-70 F3.5/4.5	£169	MD-3 + MB-2	PENTAX 67	
18-135 F3.5/5.6 DX	£169	MD-4 Drive F3	WLF	£79
18-200 F3.5/5.6 AFS	£379	MD-12	35 F4.5 fisheye	£699
24-120 F3.5/5.6 VR	£379	MD-14	45 F4 latest	£299
24-120 F3.5/5.6	£179	MF-16 (FM2N)	45 F3.5 early	£199
28-70 F2.8 AFS	£799	MF-19 (F301)	45 F4 latest	£299
28-70 F3.5/4.5 D	£89	WLF Nikon F	55-100 F4.5	£599
28-80 F3.5/5.6 G	£69	OLYMPUS OM	75 F4.5 shift	£449
28-85 F3.5/4.5 AF	£79	OM4 Ti blk	75 F4.5 M	£249
28-100 F3.5/5.6	£169	OM1 chr body	100 F4 macro	£449
28-200 F3.5/5.6 D	£179	OM2n blk/chr	105 F2.4 latest	£279
50 F1.4 AFD box	£129	OM40 body	105 F2.4 early	£139
55-200 F4.5/5.6 VR	£169	OM10 chr	135 F4 macro early	£149
70-300 F4.5/5.6 VR	£349	24-32.8	165 F2.8 early	£149
70-300 F4.5/5.6 AFD	£219	28 F2.8	165 F2.8	£149
70-300 F4.5/5.6 G	£79	35 F2.8 shift	165 F4	£429
80-200 F2.8 1 touch	£399	35-70 F3.5/4.5	200 F4 latest	£349
80-200 F4.5/5.6 AFD	£69	50 F3.5 macro M	200 F4 early nice	£149
80-400 F4.5/5.6 VR	£999	75-150 F4	300 F4 latest	£379
85 F2.8 PC M	£849	100 F2.8	300 F4 early	£199
300 F2.8 AFS VR	£3450	135 F3.5	Vivitar or Komura	£39
300 F4 AFS	£829	135 F4.5 mac M-box	2x converter ea	£39
500 F4 AFS	£4299	200 F4	REF conv A	£129
600 F4 AFS VR M	£499	300 F4.5 M-box	Remote batt cord	£49
600 F4 AFS	£249	400 F6.3	ROLLEI 66T	
TC17EII	£199	Vivitar 28 F2.8	80 F2.8 hint	£169
TC20EII	£239	Auto bellows box	150 F4 HFT	£179
Carl Zeiss 25 F2.8 M	£599	Vario ext tube	SIGMA SA	
SIGMA NAF		Man Ext tube 7.14 ea	12-24 F4.5/5.6 EX	£139
12-24 F4.5/5.6 EX DG	£499	Power grip II	STUDIO LIGHTING	
17-35 F2.8/4 EX	£219	Vario magnifier	Elinchrom 300/600	£899
18-50 F2.8 EX DC	£199	Winder 2	TAMRON AD II	
18-125 F3.5/5.6 OS	£210	23 flashgun	28 F2.5	£229
18-200 F3.5/6.3 M	£149	PENTAX 35mm AF	28-70 F3.5/4.5	£249
18-200 F3.5/6.3	£39	MZ-S body	28-80 F3.5/4.5 SP	£69
24-70 F2.8 EX DG	£349	M2-30 body	28-135 F4/5.6	£99
24-135 F2.8/4.5	£199	10-17 F3.5/4.5 mint	35-70 F3.5	£249
28-70 F2.8 non EX	£99	12-24 F4 mint box	70-150 F3.5	£225
28-200 F3.8/5.6	£69	16-50 F2.8 box	70-210 F3.5	£59
50-500 F4/6.3 scruffy	£499	18-55 WR mint	70-210 F3.8/4	£39
50-500 F4/5.6 DC Mint	£69	28-70 F4 F.A.	90 F2.5 inc tube	£169
70-200 F2.8 EX DG	£469	35-70 F3.5/4.5	300 F2.8 Kinkai	£699
70-300 F2.8 EX DGI	£469	50-200 F4.5/5.6 ED	500 F8	£799
70-300 F2.8 PC mac DG	£239	50-200 WR mint	500 F8 SP box	£189
105 F2.8 EX DG	£319	55 F1.4 mint box	2x extender	£89
170-500 F5.6/3 DG	£449	55-300 F4/5.6 mint	Mounts each	£20
170-500 F5.6/3	£399	200 F2.8 mint box	Ext tube	£20
1.4x EX DG conv	£169			

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Beaulieu, Inverness. IV4 7BQ.**
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Email: info@ffordes.com

ffordes

55mm F2.8 C.	E+ £89
55mm F2.8 N.	New £230
70mm F2.8 Leaf Shutter	E+ £125
80mm F2.8 Leaf Shutter	E+ £199
105-210mm F4.5 C.ULD.	E+ £199-£249
105-210mm F4.5 C.ULD.	New £379
120mm F4 A Macro	E+ £299
150mm F2.8 A	E+ £249
150mm F3.5 C.	As Seen / E+ £39-£115
150mm F3.5 N.	As Seen / E+ £39-£145
150mm F3.8 Leaf Shutter	E+ £295
150mm F4 C.	As Seen / E+ £59-£399
210mm F4 C.	As Seen / E+ £49-£199
210mm F4 N.	E+ / New £109-£169
300mm F2.8 A Apo	E+ £1,949
2x Teleconverter	New £145
120 Insert	E+ / E+ £15-£20
120 Pro Mag	E+ £45
135N Super Mag	E+ / Mint £75-£85
135W Mag	E+ £85
220 Insert	E+ £15-£20
Polaroid Mag	E+ / New £25-£79
AE Prism Finder (FK402)	E+ / E+ £39-£109
AE Prism Finder N.	E+ / E+ £139-£199
Prism Finder (FK401)	E+ / New £39-£149
Prism Finder N.	E+ £75-£119
Plain Prism 645	E+ £49
Beattie Split Image Screen	E+ £39
Auto Extension Tube 1	E+ £25
Auto Extension Tube 2	E+ / E+ £25
Auto Extension Tube 3S	E+ / E+ £25
Power Drive W3401	E+ £59
SCA300 Flash Adapter	E+ £45
Tipod Adapter N.	E+ £25

F65 Chrome + 28-80mm	E+ £69
F65 Chrome Body	E+ £29
F55 Black Body	E+ £49
F55 Chrome Body	E+ £69
10.5mm F2.8 G IFED DX	Mint £419
17-55mm F2.8 G AFS DX IFED	E+ / Mint £639-£699
18-70mm F3.5-5.6 G AFS ED DX	E+ £159
18-200mm F3.5-5.6 G AFS DX VR	E+ £159
20mm F2.8 AFD	Ex Demo / E+ £399-£519
24mm F3.5 PC-E	Mint £119
24-50mm F3.3-4.5 AFR	E+ / E+ £109-£149
24-120mm F3.5-5.6 AFD	E+ £159
24-120mm F3.5-5.6 G AFS ED VR	E+ £429-£449
28-80mm F3.5-5.6 AFD	E+ £79
28-105mm F2.8 D AFS ED	E+ £649
35mm F1.8 G AFS DX	E+ £119
35mm F2.8 AFD	E+ £199
50mm F1.8 AFR	E+ £49
55-200mm F3.5-5.6 AFS DX G	Ex Demo / E+ £119-£129
70-200mm F2.8 G AFS ED VR	E+ / Mint £1,149-£1,399
70-300mm F4.5-5.6 G AFS VR IFED	E+ £339
70-300mm F4.5-6 AFG	E+ £385
80-400mm F4.5-5.6 AFD VR	E+ £949
85mm F1.4 AFD	E+ / Mint £699
85mm F2.8 AFD PC	E+ £849
105mm F2.8 AFD Micro	E+ £429
180mm F2.8 ED AFD	E+ £479
300mm F3.5-4.5 AFD	E+ £799
TC10E Converter	E+ £149
TC20E Converter	E+ £249
Cosina 19-35mm F3.5-4.5	E+ / E+ £59-£79
Quantaray 70-210mm F4-5.6	E+ £49
Sigma 10-20mm F4-5.6 EX DC HSM	E+ £339
Sigma 15mm F2.8 EX	E+ £329
Sigma 18-35mm F3.5-4.5 Asph.	E+ £119
Sigma 20mm F1.8 EX DG	E+ £299
Sigma 24-50mm F4-5.6 UC	E+ £59
Sigma 28-105mm F4.5 UC	E+ £39
Sigma 30mm F1.4 DC EX HSM	E+ £279
Sigma 50mm F2.8 EX Macro	E+ £179
Sigma 55-200mm F4.5-5.6 DC HSM	New £110
Sigma 70-210mm F2.8 Apo	E+ £299
Sigma 70-300mm F4.5-6 Apo DG Macro	E+ £119
Sigma 70-300mm F4.5-6 DG	E+ £79
Sigma 70mm F2.8 EX DG Macro	Mint £289
Sigma 80-400mm F4.5-5.6 APO OS	E+ £649
Sigma 100-300mm F4 D Apo EX HSM	E+ £699
Sigma 300mm F2.8 Apo EX HSM	E+ £1,299
Tamron 14mm F2.8 SP AF	New £599
Tamron 18-200mm F3.5-6.3 XR Di II	E+ £139
Tamron 70-210mm F2.8 SP AF LD	E+ £279
Tamron 90mm F2.8 SP Di Macro	E+ £279
Teleplus 2x Converter	Mint £59
Teleplus 2x MC7 Converter AFD	E+ £45
Tokina 28-80mm F2.8 ATX Pro	E+ £149
Tokina 50-135mm F2.8 ATX Pro DX	E+ £399
Tokina 300mm F2.8 ATX Pro	E+ £799
DPR Right Angle Finder	Mint £79
DW20 Waist Level Finder	E+ £39
DW4 Waist Level Finder	Mint £35
MB10 Grip (F800X)	E+ / E+ £35-£50
MB15 Grip (F100)	E+ / Mint £39-£69
MB16 Grip (F80)	E+ £29
MC128 Release	E+ £20
SB20 Speedlight	E+ £39-£49
SB21 Speedlight	E+ £49-£139
SB22 Speedlight	E+ £45-£49
SB23S Speedlight Macro	E+ £199
SB50DX Speedlight	E+ £69-£79
SK6A Power Bracket	Mint £39

Mamiya 777II



7II Black + 80mm F4 L	E+ £1,249-£1,299
7 + 80mm F4 L	E+ / E+ £399-£499
50mm F4.5 L + Finder	E+ / Mint £399-£499
150mm F4.5 L	E+ / Mint £429-£499
AD701 Pano Adapter	E+ £75

Mamiya RB67

Pro S Complete	E+ £499
Pro S Complete + AE Prism	E+ £599
Pro S Body + WLF	E+ £149
Pro S Body Only	Exc £149
50mm F4.5 C	E+ / New £249-£499
60mm F4.5 C	E+ / E+ £129-£149
90mm F3.5	Exc £399
90mm F3.8 C	Exc / E+ £399-£199
140mm F4.5 C Macro	E+ £239
150mm F4 C Soft Focus	E+ £149-£159
180mm F4.5	E+ £179
180mm F4.5 C	As Seen / E+ £89-£189
180mm F4.5 KL	New £325
250mm F4.5 C	As Seen £125
Teleplus 2x Converter	E+ £49
120/220 Powerdrive Mag.	E+ £149
Pro S 120 (6x4.5cm) Mag.	E+ £39
Pro S 220 Mag	E+ / E+ £49-£145
Pro S 220 Mag	As Seen £35
Extension Tube No1	E+ £79
Extension Tube No2	E+ £59
P Adapter	E+ £29

Mamiya RZ67

Pro II Complete	E+ £849
Pro Complete + AE Prism	E+ £599
Pro Complete	E+ £549-£599
Pro Body Only	E+ £179
37mm F4.5 Fisheye	E+ £350
50mm F4.5	Exc £350
50mm F4.5 ULD	New £399
65mm F4.5 A	Mint / New £349-£499
65mm F4 W	E+ £299
75mm F4.5 SB / LM + Spacer	E+ £949
75mm F4.5 Shift W	E+ / E+ £449-£599
100-200mm F5.2 W	E+ / E+ £399-£450
140mm F4.5 Macro	E+ £299
140mm F4.5 Macro M.L.A.	E+ £299-£449
150mm F3.5 W	E+ / New £339-£499
180mm F4.5 VSD / DL	E+ £399-£499
180mm F4.5 W	Exc / E+ £189-£199
180mm F4.5 WN	Ex Demo / Mint £125-£395
210mm F4.5 Apo	E+ £399
250mm F4.5	E+ £179
250mm F4.5 K.L.A.	E+ £299
250mm F4.5 W	E+ £249
350mm F3.5 Apo	E+ £799
350mm F5.6 Apo	E+ £749
360mm F6	E+ £299
1.4x Converter	E+ £199-£249
120 Pro Mag	As Seen / E+ £59-£145
120 Pro Mag (6x4.5)	E+ £145
120 Pro II Mag	E+ £145
Polaroid Mag	E+ £35-£45
AE Prism Finder FE701	E+ £299
PD Prism Finder	E+ £225
Waist Level Finder	E+ £69

Mamiya TLR - Please Phone

Meters - Please Phone
Minolta - Please Phone

Nikon AF

F5 Body Only	As Seen / E+ £199-£399
F100 Body Only	E+ £159
F90X + MB10 Grip	As Seen / E+ £69-£129
F90X Body Only	E+ £79-£89
F90 Body Only	E+ £59-£75
90 Body Only	E+ / E+ £79-£399
78 Chrome Body	E+ / Mint £79-£399
F801S + Databack	Exc £79
F801S Body Only	E+ £59
F801 Body Only	E+ £59

Nikon Manual - Please Phone

Olympus



OMT41 Black + 50mm F1.8	E+ £299-£349
OMT41 Black Body	E+ £299
OMT41 Titanium Body	E+ £449
OMT41 Black + 50mm F1.8	E+ £349-£399
OM4 Black Body	E+ £129
OM2SP Black + 50mm F1.8	Exc £89
OM2SP Black Body	E+ £129-£149
OM2N Chrome + 50mm F1.8	E+ £79
OM2N Chrome Body	As Seen / E+ £59-£99
OM1N Chrome Body	E+ £89
OM1N Chrome Body	E+ £79
OM1N Chrome Body	E+ £39
OM40 Black Body	E+ £79
OM30 Chrome + 50mm F1.8	As Seen £69
OM20 Chrome Body	Exc £39
OM10 Chrome + 50mm F1.8	E+ £59
OM10 Chrome Body	Exc / E+ £29-£59
21mm F3.5 Zuiko	E+ £299
28mm F3.5 Zuiko	E+ £49-£55
35mm F2.8 Zuiko	As Seen £35
35mm F2.8 Zuiko Shift	E+ £299
35-70mm F3.5-4.5 Zuiko	E+ / E+ £49-£95
35-70mm F4 Zuiko	Exc / E+ £39-£49
35-105mm F3.5-4.5 Zuiko	E+ / E+ £89-£99
50mm F2 Macro Zuiko	E+ £399
50mm F3.5 Macro Zuiko	E+ £79
50-250mm F5 Zuiko	E+ £349
65-200mm F4 Zuiko	E+ £109-£149
70-210mm F4.5-5.6 Zuiko	E+ £69
80mm F4 Auto Macro Zuiko	E+ £225
80mm F4 Macro Zuiko	E+ / E+ £159-£199
85-250mm F5 Zuiko	E+ £165
100-200mm F5 Zuiko	E+ / E+ £69
135mm F4.5 Macro Zuiko	Exc / E+ £129-£139
135mm F4.5 Zuiko Macro	E+ £249
180mm F2.8 Zuiko	E+ / E+ £349-£499
300mm F4.5 Zuiko	E+ £149-£159
400mm F6.3 Zuiko	E+ £599

600mm F6.5 Zuiko	E+ / E+ £599-£699
2x Converter	E+ £49-£59
Autobellows + Release	E+ £119
Auto Extension Tube 7	E+ / Mint £19-£25
Auto Extension Tube 14	E+ / Mint £19-£20
Auto Extension Tube 25	E+ £15
65-116 Auto Extension Tube	E+ £39
250 Film Back	Unused / E+ £95-£195
P280 Flash	E+ / E+ £75-£79
110 Ringflash	E+ £185
120 Flash	E+ / E+ £29-£20
T32 Flash	E+ / E+ £225-£255
T32 Zoom Adapter	E+ £25
Vario-magnifier	E+ / Mint £49-£99
Winder 2	E+ £19

Pentax 645

645N + 45-85mm F4 FA	E+ £799
645N Complete	Ex Demo / E+ £499-£599
45mm F2.8 A	E+ / E+ £199-£225
45-85mm F4.5 FA	E+ / New £449-£699
55-110mm F5.6 FA	E+ £599
75mm F2.8 Leaf Shutter	E+ £149
80-160mm F4.5 A	E+ / E+ £369-£399
120mm F4 A Macro	E+ £299-£349
150mm F2.8 FA	E+ £249-£299
150mm F3.5 A	E+ £159
200mm F4 A	E+ £159
200mm F4 A	E+ / E+ £199-£249
300mm F4 EDIF FA	E+ £499
400mm F5.6 EDIF FA	E+ £749
120 Insert	E+ £75
220 Insert	E+ £49
645 Auto Bellows	Ex Demo £399
Finder Magnifier	E+ £45

Pentax 6x7

67II Body Only	E+ £499
67II Mirror Up Complete	E+ / E+ £549-£599
67II Mirror Up Body + Prism	E+ £349
67II Mirror Up Body Only	Exc £199
6x7II Mirror Up + Prism	E+ £279
35mm F4.5 Fisheye	E+ £349
45mm F4	Exc £199
55mm F4	As Seen / E+ £159-£199
55-100mm F4.5 SMC	E+ £499-£549
75mm F4.5 Shift	Exc / E+ £499-£599
90mm F2.8 SMC	E+ £129
90-180mm F5.6 SMC	E+ £349
135mm F4 Macro	Exc / E+ £149-£299
150mm F2.8	E+ £149
165mm F2.8	Exc / E+ £139-£249
200mm F4	E+ / E+ £199-£249
200mm F4 Takumar	E+ / E+ £139-£199
300mm F4 Takumar	As Seen / E+ £199-£349
400mm F4 Takumar	E+ £449
500mm F5.6 SMC	E+ £799-£899
500mm F5.6 SMC	E+ £1,399
600mm F4 Takumar	E+ £799
800mm F4 Takumar	E+ £2,999
800mm F6.7 SMC	E+ £2,299
1.4x Rear Converter	E+ £295
2x Rear Converter T6	E+ £179
Vivitar 2x Converter	E+ / E+ £49-£79
NPC Lens Mount Adapter	E+ £149
67 - PK Lens Mount Adapter	E+ £99
Macro Hood	E+ £95
Outer Extension Tube No1	Mint £40

Pentax AF - Please Phone

Pentax Manual - Please Phone
Projectors - Please Phone

Rollei 6003/6/8



6008AF Complete	Mint £2,750
6008AF Body Kit	New £3,450
6008 Complete	E+ £629-£649
6006 M2 Complete	E+ £449
6006 M1 Complete	E+ / E+ £369-£499
40mm F3.5 PQ S/Anghul	E+ £1,349
40mm F3.5 S/Anghul	E+ £1,499
50mm F2.8 PQ S	E+ £1,199
50mm F4 HFT	Exc / E+ £299-£399
50mm F4 PQ	E+ £650
50mm F4 PQ EL	E+ £599
55mm F4.5 PCS S/Anghul	E+ £2,250
120mm F4.5 PQ Macro Ex Demo / E+ £899-£1,299	
120mm F6.3 HFT	E+ £399
150mm F4 HFT	Exc / E+ £249-£299
150mm F4 PQ	E+ £650
150mm F4 PQ S	E+ £650
180mm F2.8 PQ	E+ / E+ £1,099-£1,199
250mm F5.6 HFT	E+ £399
250mm F5.6 PQ S	E+ £549
350mm F5.6 HFT	E+ / E+ £499-£549
2x Converter HFT	E+ / E+ £99-£150
120 Insert	E+ / New £20-£69
120 Magazine (6006)	E+ / E+ £79-£125
120 Magazine (6008)	E+ / E+ £125-£149
120 Magazine (6x4.5) 6008	E+ £199
Polaroid Mag 6008	E+ / New £139-£199
Polaroid Mag SLX/6002.3	E+ £85
45 Degree Prism	E+ / Mint £179-£269
Extension Tube ET17	E+ £89
Extension Tube ET34	E+ £85
FMT Flashmeter	New £199
Grid Screen	E+ £15
Master Control	E+ £199

Rollei SL66/E/SE - Please Phone

Rollei Twin Lens - Please Phone
Voigtlander - Please Phone
Zeiss - Please Phone

EPSON

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- 6400 x 9600 dpi resolution
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- Easy Photo Fix® restores faded color photos
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- Easy Photo Fix® restores faded color photos
- Scans slides, negatives, medium format film and large format film to 10" x 8"
- Hi-Speed USB 2.0

Perfection V750 Our Price £579.99

Stylus Photo 2880 A3+ Printer
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Stylus Photo R1900 A3+ Printer
£479.99

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Canon EOS 1D MKIV

MAIN FEATURES

- A newly developed Area AF system with 45 user selectable AF points, 39 are cross-type points.
- A regular ISO range of 100 to 12,800 with three higher expansion settings - H1 (ISO 25,600), H2 (ISO 51,200) and H3 (ISO 102,400) - plus a lower 'L' setting for ISO 50.
- Dual "DIGIC 4" processors for fast image processing to deliver 16.1 Megapixel images at 10fps.
- A newly developed 16.1 Megapixel CMOS sensor that's APS-H format for a 1.3x lens crop.
- A 63-zone metering system linked to the 45 AF points.
- Three RAW image sizes - RAW, S-Raw and the new M-Raw setting (approximately 9 Megapixels) - and four JPEG sizes.
- A 100% viewfinder with a 0.76x magnification and a 28.3 degrees angle of view.
- Full HD EOS Movie capabilities with full manual control of exposure settings and user selectable frame rates.
- A total of 62 custom functions, including new functions for microadjustments of exposure and flash exposure.
- The EOS-1D Mark IV lets you input your copyright information directly into the camera - this is then automatically saved to every image you take.
- A new WFT-E2 II Wireless File Transmitter unit is Bluetooth dongle compatible and also allows full camera control over an HTTP connection.
- +/- 3 stops of exposure compensation in 1/3 stop or 1/2 stop increments, plus +/- 3 stops of exposure bracketing for up to seven shots.



Body **£4499**
FREE 580EXII
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Canon EOS 7D

MAIN FEATURES

- 18MP APS-C CMOS sensor.
- 8fps shooting up to 126 frame bursts.
- ISO range up to 12800.
- 100% Viewfinder.
- Newly designed AF sensor with Zone, and Spot AF modes featuring 19 cross type AF points.
- iFCL metering system.
- Dual "DIGIC 4" processors for outstanding colour reproduction from the high resolution CMOS sensor. DIGIC 4 also delivers 14 bit processing, excellent noise reduction, long battery life and face detection AF.
- Full HD movie, 1080 pixels at 30fps.
- Integrated Speedlite transmitter.
- 3" Clear View II LCD.
- Magnesium alloy body with environmental protection.



Body **£1389**
+15-85 £1997
+18-135 £1785

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Nikon

D3s

MAIN FEATURES



Body **£3989**

- ISO performance: ISO 12800 as standard, expandable to ISO equivalent of 102400 (Hi 3)
- Nikon FX-format CMOS image sensor with 12.1 effective megapixels
- Improved D-Movie function including High-Sensitivity Movie mode and flicker reduction function
- Nikon's Integrated Dust Reduction System including Image Sensor Cleaning
- Incorporates Nikon's original EXPEED digital image processing
- Active D-Lighting with bracketing for up to 5 frames
- Picture Control: Standard, Vivid, Neutral and Monochrome (Landscape and Portrait can be downloaded from Nikon website)
- Quick response with approx. 0.12 seconds start-up time and approx. 0.04 seconds shutter-release time lag
- 9-frames-per-second shooting rate in FX format, 11 fps in DX crop (CIPA Guidelines)
- Nikon's original Scene Recognition System, utilizing 1,005-pixel RGB sensor, for more accurate autofocus, auto exposure, i-TTL flash control & auto white balance
- Multi-CAM 3500FX AF sensor module featuring 51 AF points
- Viewfinder with approx. 100% frame coverage and approx. 0.7x magnification in FX format
- Durable shutter unit proven by 300,000 cycles of testing on fully assembled camera
- Intelligent power management that lets you shoot up to approx. 4,200 frames per charge (based on CIPA Standards)
- Easy-to-access Live View modes with dedicated button
- Quiet shutter release mode for non intrusive shooting
- High definition (approx. 921k-dot), 170° viewing angle, 3-in. VGA LCD monitor with tempered glass

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Nikon

D300s

MAIN FEATURES



Body **£1199**

- Rapid 7 fps*1 or 8 fps*2 continuous shooting (CIPA Guidelines)
- Refined D-Movie function including an external microphone input for clear stereo sound recordings
- Multi-CAM 3500DX AF sensor module featuring 51 AF points offers fast, efficient and precise autofocus coverage across the frame
- Large, bright viewfinder with approx. 100% coverage and approx. 0.94 magnification
- Nikon's original DX-format CMOS image sensor; 12.3 effective megapixels
- Nikon's original Scene Recognition System, utilizing 1,005-pixel RGB sensor, delivers more accurate autofocus, auto exposure, i-TTL flash control and auto white balance
- Dual card slots for CF/SD memory cards
- Magnesium alloy body for light weight and rugged durability
- Durable shutter unit proven by 150,000 cycles of testing on fully assembled camera
- Easy-to-access Live View modes enable ease of shooting while composing on the LCD monitor
- Quiet Shutter-release mode for nonintrusive shooting
- Active D-Lighting allows bracketing images up to five frames
- Built-in flash with 16mm lens coverage and Nikon's original i-TTL flash control that commands Advanced Wireless Lighting
- Highly efficient energy-saving design allows as many as 950 images on a single charge of the Rechargeable Li-ion Battery EN-EL3e (CIPA Standards)
- Versatile in-camera Retouch Menus enable enhancement of images without using a computer
- Compatible with HDMI (High-Definition Multimedia Interface) output

Part exchange welcome - collection of your equipment can be arranged

WANTED

Your good quality cameras, lenses etc - commission sale - part exchange - cash. **Collection can be arranged.**
5x4 & 6x9, CANON, LEICA, MINOLTA, NIKON, PENTAX, BRONICA, HASSELBLAD, MAMIYA, FUJI GS, GW, GX617

All prices shown are correct when compiled (2nd November 2009) but subject to stock availability. Prices may change without notice. E&OE.

USED CAMERAS

CANON - EOS & FD		
EOS 1D MKIII Body	ExD	£2499
EOS 350D Body	E++	£199
EOS 400D Body	E++	£249
LEICA - Screw & M System		
M7 0.72x Chrome	M	£1999
M6 'RPS' Edition	M	£2999
M6 0.72x Black	M	£799
M2 Body	E+	£549
IIIc Body	E++	£399
IIIf Body	E++	£449
PENTAX - K & KA Series		
ES Black Body	E++	£129
KM Body	E+	£79
KX Body	E++	£109
MX & 50mm f2	E+	£89
P30T Body	M-	£79
PENTAX - M42 Series		
SP F & 50mm	M-	£129

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USED OPTICS

BINOCULARS		
Avian F 10x42	E++	£239
B&L Elite 8x42	E++	£329
Leica 8x20 BCA	M-	£249
Leica 12x50 BN	E++	£699
Nikon 10x42 HGL	E++	£599
Nikon 10x42 SE	M	£499
Optolyth 12x50	M	£269
Swarovski 10x42 EL	M	£1149
Zeiss 15x45 Conquest	M	£479
SCOPES		
Kowa 661 & 30xw	E++	£499
Leica APO 62 S Body	M-	£699
Leica APO 77 30xw	E++	£999
Leica APO 77 20-60x	M-	£999
Nikon ED82 S 30xw	M-	£829
Nikon RAIII A Body	M	£279
Optolyth 30x80 Draw	E++	£279

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USED LENSES

CANON EF & EF-S		
14mm f2.8 USM	ExD	£199
500mm f4L IS USM	E++	£4550
Sigma 12-24mm EX	ExD	£599
Sigma 12-24mm EX	M-	£499
17-55mm f2.8 EF-S	M	£649
70-300mm DO IS	E++	£849
75-300mm USM III	E++	£149
1.4x EF Extender II	M	£229
2x EF Extender II	M	£229
Angle Finder C	M	£139
CANON FD		
24mm f2.8 SSC B/L	E++	£99
24mm f2.8	M-	£79
100mm f4 Macro	M-	£179
100-200mm f5.6	E+	£39
NIKON AI/AIS & AF		
55mm f2.8 Macro AIS	E++	£179
80-400mm VR	M-	£849
Sigma 170-500mm	M-	£399
OLYMPUS - OM		
16mm f3.5 Fisheye	M-	£699
21mm f3.5	M-	£299
35mm f3.5 Shift	M-	£379
50mm f2 Macro	E++	£399
50mm f3.5 Macro	M-	£99
80mm f4 Macro	E++	£179
180mm f2.8	M-	£379
35-70mm f3.6	E+	£119
35-105mm f5	E++	£349
50-250mm f5	M-	£349
65-200mm f4	E+	£149
PENTAX - PK/PKA/M42		
18mm f3.5 PK	E++	£349
20mm f4.5 M42	E++	£299
28mm f2.8 PKA	E++	£79
85mm f2 PK	M-	£189
100mm f4 Macro M42	M-	£149
100mm f4 Macro PK	M-	£179
300mm f4 M42	E++	£199
35-70mm PKA	E++	£79
35-105mm f3.5 PKA	E++	£129

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NEW Lenses

Canon EF Series		
15mm f2.8	£599
20mm f2.8 USM	£405
24mm f2.8	£369
28mm f2.8 USM	£389
28mm f2.8	.....	£165
35mm f2	.....	£215
50mm f1.4 USM	.....	£299
50mm f1.8	.....	£89
50mm f2.5 Macro	.....	£235
85mm f1.8 USM	.....	£315
100mm f2 USM	.....	£349
100mm f2.8 Macro USM	.....	£439
135mm f2.8 Soft Focus	.....	£349
28-135mm f3.5-5.6 IS USM	.....	£379
28-200mm f3.5-5.6 USM	.....	£329
70-300mm f4-5.6 IS USM	.....	£429
75-300mm f4-5.6 III	.....	£199
75-300mm f4-5.6 USM III	.....	£239
EF-S SERIES		
60mm f2.8 Macro USM	.....	£369
10-22mm f3.5-4.5 USM	.....	£659
15-85mm f3.5-5.6 IS USM	.....	£839
17-55 f2.8 IS USM	.....	£819
17-85mm f3.5-5.6 IS USM	.....	£419
18-55mm f3.5-5.6 IS	.....	£149
18-135mm f3.5-5.6 IS USM	.....	£519
18-200mm f3.5-5.6 IS	.....	£489
55-250mm f4-5.6 IS	.....	£219
L PRO SERIES		
14mm f2.8L USM II	.....	£1879
24mm f1.4L USM II	.....	£1339
35mm f1.4L USM	.....	£1149
50mm f1.2L USM	.....	£1269
85mm f1.2L USM	.....	£1769
200mm f2.8L USM II	.....	£645
300mm f2.8L USM	.....	£1169
400mm f5.6L USM	.....	£1119
16-35mm f2.8L USM II	.....	£1215
17-40mm f4L USM	.....	£639
24-70mm f2.8L USM	£1049
24-105mm f4L IS USM	£939
70-200mm f2.8L IS USM	£1579
70-200mm f4L IS USM	£969
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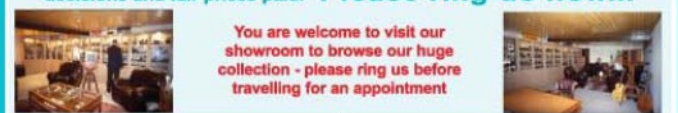
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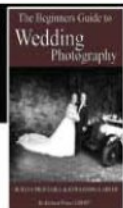
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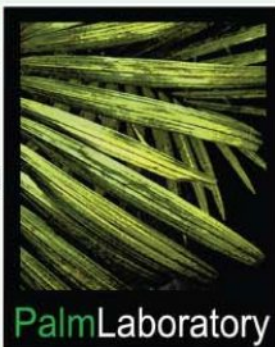
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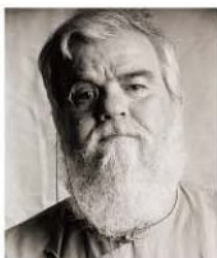
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IPC INSPIRE



Roger Hicks

HAS SOMEONE TRIED TO USE THE 'FEAR FACTOR' TO INFLUENCE YOUR DECISION WHEN BUYING A PRODUCT?



ROGER HICKS is a much-published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife, Frances Schultz. Roger started photography as a teenager in the 1960s and worked professionally in a London advertising studio in the mid-1970s. He has been a freelance photographer/writer since 1981, contributing to many photography magazines, including 'Shutterbug' in America. Visit his website at www.rogerandfrances.com.

It was long ago, and in another country, that I learned about the use of the 'fear factor' when selling cameras: in the United States, in fact, some 15 or 20 years ago. Admittedly, 'fear factor' is a ridiculously dramatic term for it, but it's the one used by the man who told me about it, which also tells you a lot about how it works. And he told me this story specifically about selling cameras. How can you make anyone afraid, when all that is at stake is a camera? It is far easier than you might think.

In fact, it's very simple indeed. All the salesman does is plant a nagging doubt in the would-be purchaser's mind, with the words, 'Yes, but can it do so-and-so?' or 'Has it got so-and-so?' It doesn't matter what that 'so and so' may be, as the point is that it's something the product the salesman is trying to sell either does or has, and which the salesman knows perfectly well is absent from the product the customer is considering.

A variant on the same thing is to plant a baseless fear about a product's reliability, even to the extent of pointing out that because the salesman's favoured product *doesn't* have a particular feature, 'What ain't there can't go wrong.'

Now, we are all susceptible to this, myself included. Unscrupulous lawyers use something similar, where it is often known as the inadmissible evidence trick. The lawyer adduces inadmissible evidence, and then, if he is reprimanded by the judge (which doesn't always happen), he immediately withdraws it with an apology. He knows, though, that the jury can't 'un-hear' what he said. They may be instructed to disregard it, but the nagging doubt has been planted.

If we are alive to either trick, the 'fear factor' or the inadmissible evidence, it is obviously easier to discount it when we hear it. Even so, it doesn't remove the nagging doubt: it merely makes it easier to examine it realistically. The question then becomes one of where you go from there. Where do you get unbiased information?

Well, arguably, no information is truly unbiased. We all have our prejudices and expectations, stated and unstated, recognised and unrecognised. What you have to do, therefore, is form an opinion of the value of the information that you are being handed. Obviously, you are going to look out for inconsistencies and even flat lies, and you are also going to try to compare as many different sources as possible. The latter is why, at my suggestion, my school subscribed in my day to both the *North Vietnam Peace News* and the *British Union of Fascists Newsletter*. We didn't believe either of them, but it was fascinating to see how they tried, with widely varying degrees of success, to put their own interpretation on a given set of facts.

On the other hand, it is entirely possible to waste a vast amount of time in trying to gather too much information about something. This is what internet forums

are for, after all. Ask an innocent and straightforward question, and you will immediately be deluged with opinions from an enormous range of people, from those who are genuinely trying to help and have some

It is entirely possible to waste a vast amount of time in trying to gather too much information about something

idea of what they are talking about, to out-and-out crackpots with a whole arsenal of axes to grind. There are, for example, large claque both for and against Leica. Some are clearly trying to justify to themselves the large sums of money they have spent; some are clearly suffering from sour grapes. Among these you have to find the more or less balanced and rational opinions.

This really demonstrates the value of trying to form an opinion of the relative reliability of the people you are dealing with – and, of course, of their biases. The only way to do this is to track what they say for a long time, to see whether it is consistent, and to see whether it chimes with your world picture.

The moral here should be obvious. Everyone has their favourites, even the AP staff or Frances and I on www.rogerandfrances.com. The point is, though, that we are not trying to sell you one product over another: that's our advertisers' job. Rather, we are trying to help you make up your mind. Consider who is telling you what, and why, remember the 'fear factor', and you may find it easier to select the equipment you want and avoid stuff you don't need. **AP**



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